

# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 23.—No. 6.

NEW YORK, NOVEMBER, 1890.

WITH 11 SUPPLEMENTARY PAGES,  
INCLUDING 3 COLOR PLATES.



FACSIMILE OF A LEAD-PENCIL SKETCH BY J. CARROLL BECKWITH.

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## My Note Book.

Leonato.—Are these things spoken or do I but dream?  
Don John.—Sir, they are spoken, and these things are true.  
—Much Ado About Nothing.



DURING a recent visit to the Metropolitan Museum of Art I could not get out of my mind the South Kensington Museum's ingenious device to rid itself of undesirable "art treasures" bequeathed by well-meaning but misguided persons, and I wondered whether it had occurred to the trustees of our New York institution. The practice at South Kensington is to "loan" such objects to provincial museums. The provincials are proud to put on the label "Kindly loaned by the South Kensington Museum," and visitors stare at the cases in wonder, supposing that of course the things must be very fine; otherwise they would not have been sent "all the way from London." It is "rather rough on" the provincials, it is true, and I do not for a moment recommend such dangerous dissemination of bad art for the masses. But something surely should be done to avoid setting a false standard for the admiration of the uneducated. Perhaps the best way out of the difficulty would be, when the extension of the Metropolitan Museum buildings is completed, to bring together all the obnoxious collections into one wing, which the wise visitor would soon learn to avoid. That would mitigate the evil of the present. For the future, the rule should be stringently enforced that bequests shall not be accepted under the too common provision that the collections of the testators shall be kept together intact.

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"They [the New York fashionable people] foster all the fine arts; but for fashion what would become of them? They bring to the front merit of every kind; seek it in the remotest corners, where it modestly skinks from observation, and force it into notice; adorn their houses with works of art and themselves with all the taste and novelty they can find in any quarter of the globe, calling forth talent and ingenuity."

So says Mr. Ward McAllister in his wonderful book, "Society as I Have Found It," just published by Cassel & Co., who I suppose will make a small fortune out of it. No one but a very vulgar person would presume to criticise this important publication save in the most reverent spirit. On the points of catering for a Newport picnic, precedence in a quadrille at a Centennial Anniversary Ball, or on the claims in general of mere ladies and gentlemen to enjoy the privilege of meeting socially the "Four Hundred" favored mortals Mr. McAllister, the uncrowned King of the New York aristocracy, has selected for his court, who could be so fit a judge as this great and good man, who not only "found" New York Society, as the title of his book too modestly puts it, but actually *founded* it? To question any of his dicta would be the height of folly and presumption. I trust, though, that Mr. McAllister will not think it impertinent if I ask him for some facts—he they ever so small—in support of the amazing assertions contained in the paragraph from his book, quoted above. Will he name a single American artist of merit—painter or musician—whom "the smart set" he represents has brought forward or practically encouraged? Is it not a fact, rather, that this worthy, but—it must be confessed, I am afraid—not very intellectual set, has never recognized a single American painter or musician whose talents have not first received the seal of foreign approval?

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DURING the summer vacation all the paintings in the Corcoran Gallery "were removed from their frames, cleaned, oiled and in some cases varnished," says The Washington Star. That is well enough; but what is this we read in the next sentence about "the retouching artist, a diligent, conscientious Baltimorean"? A "retouching artist," however "conscientious," is dangerous let loose in a public gallery, and the more "diligent" the more dangerous. The "conscientious Baltimorean," however, seems to have made an interesting discovery, as a partial offset to whatever mischief he may have done. "While working on the celebrated Schreyer canvas, The Watering Place, The Star says he found that "the sky, a dirty, disagreeable yellow, which was regarded as the painting's only fault, was merely an accident, having evidently been painted on to cover a defect

in the way of a bruise of the original coat. He carefully removed this overlay of paint, particle by particle, until the artist's own sky appeared, a delightful combination of gray cloud and blue ether, which, now that it has been brought out and varnished, adds fully twenty-five per cent to the qualities of the canvas."

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It will be a fortunate circumstance if the discussion raging between Mr. Hamerton and the editor of The Magazine of Art as to the proper limitation of the designation "an etching" shall lead to an agreement by the art world on some term which shall be generally accepted as distinguishing the original work of an artist, bitten in *by him* on the copper, from the ordinary photogravure, as well as the photogravure reproduction in facsimile, by "biting," of a pen drawing, which Mr. Hamerton claims is entitled to be called an etching, because the drawing really is etched—that is, bitten by the acid into the metal. It is well known that Mr. Amand-Durand has produced such wonderful fac-similes of the etchings of Rembrandt that, supposing that he could print them on the kind of paper in use in Holland in Rembrandt's time, it would be almost impossible even for an expert to distinguish them from the originals. Mr. Amand-Durand, being an honorable man, takes care to indicate that his prints are reproductions; but it is easy to imagine that the unwary might be easily imposed upon in such a matter by unscrupulous dealers.

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THE clumsy term, "painter-etching," commonly used to distinguish the original and spontaneous work of a Whistler or a Legros from the "reproductive etching" of commerce, of course does not meet the difficulty; because an original pen drawing might be perfectly reproduced as an etching by the Amand-Durand process, without the intervention of any alien hand so far as the *art* of the original is concerned. Might it not, too, be called then a "painter-etching"? The editor of The Magazine of Art would say "no," on the ground that, technically and commonly, etching means both the drawing and the biting done on the copper plate by the same artist. To return to the question of giving a name to this etched fac-simile of a pen drawing or of an etching—would not "Photo-etching" be a safe general term to designate any line etching (original or reproductive) not "bitten" by the artist himself, and would not "Pen-etching" be a suitable term whereby to designate an original pen line drawing which has been "bitten" by an alien hand?

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ACCORDING to The Boston Transcript, the Verestchagin collection of paintings, rugs and bric-a-brac, which is to be shown "in the circular building on Tremont Street, formerly devoted to the Cyclorama of the Battle of Bunker Hill," is "entered 'in bond' for exhibition, free of duty, in the same manner as Millet's 'Angelus,' which, report says, will be exhibited at the same place and time." There is something wrong in this statement. The Verestchagin collection has already paid duty, the second six months' bonding having expired while the show was out West. As for the "Angelus," the last heard about those peripatetic peasants was that they were skulking somewhere on the Canadian border line to escape paying the duty which was collectable, the term of their bonding having expired. The interesting question will soon have to be decided by the Treasury Department whether the famous "Millet" shall now pay the thirty per cent duty under which it was imported or the fifteen per cent duty which has gone into effect with the passage of the McKinley bill; or whether the kindly ruling of the powers that be, exempting the owners of the "Angelus" from the operations of the statute which forbids "art associations," incorporated for business purposes, importing pictures free of duty, will be made retroactive and exempt Messrs. Sutton, Kirby and Robertson from paying any duty whatever on the picture. The firm seems to have unbounded "influence" at Washington, and I do not doubt that everything will be arranged to their satisfaction.

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"THE Man with a Hoe," considered, by many, a finer Millet than "The Angelus," I learn has found its way into the hands of Mr. Durand-Ruel, who bought it last month from the widow of Van den Eynde, of Brussels. When Mrs. Pommery, of Rheims, chagrined by the loss to the Louvre of "The Angelus," sought to compensate her countrymen by buying for the nation an equally capital work by the same painter, she opened negotiations with Van den Eynde with the view to acquiring "The

Man with a Hoe;" but he would not part with it at any price. She then bought "The Gleaners," and presented it to the Louvre. These two canvases of Millet, together with the "Shepherdess" in the Van Praet collection and "The Angelus," form a famous quartet, although at least two of the pictures by this master which were lent to the Barye Monument Fund Exhibition at the American Art Galleries, besides "The Angelus," deserve to rank among his very best work.

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"THE Angelus," on account of its religious sentiment, probably will always be the most popular of the pictures of Millet. "The Man with a Hoe" is a more characteristic, if less agreeable example of the master; it shows the degraded, animal-like peasant of France, a joyless creature, a mere living machine; of the type Guy de Maupassant shows us in "Bel Ami." Discussing the picture with a Frenchman recently, I made a remark to this effect, which gave rise to an amusing misapprehension on his part. "Bellamy!" he repeated. "Oh, yes! He wrote 'Looking Backward.' I have not read it."

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TROYON's famous "Paturage" was bought from Mrs. Van den Eynde at the same time as "The Man with a Hoe." Both paintings, by the way, were among the masterpieces of the Retrospective Exhibition in Paris last year. The composition of the Millet will be familiar to the readers of The Art Amateur from the fac-simile of the artist's crayon study for the picture published in these pages in 1889. Still another important Millet has been bought lately by Mr. Durand-Ruel—the "Woman Spinning at a Wheel," formerly owned by Coquelin, the comedian. This energetic dealer got it, together with a "Dance of the Nymphs," by Corot, formerly in the Defoer sale, and a "View in the Orient," by Decamps, out of the Borget collection, as a part of the purchase of the entire collection of Mr. Hertz, of Paris, consisting of some thirty pictures of the school of 1830. Which of all these pictures are destined for the United States I have not heard.

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THE supply of first-class works by Old Masters of the Dutch and Flemish schools seems in no present danger of being exhausted to meet the extraordinary demand for them in this country. Mr. William Schaus, who sold "The Gilder" to Mr. Henry O. Havemeyer, has brought over the famous "Portrait of an Admiral," formerly in the Allard collection in Brussels, which it is said will rival the Havemeyer picture. [By the way, whose fault is it that this gentleman's splendid Rembrandt trio at the Metropolitan Museum are so hung that, with their plate-glass coverings, they are practically useless, except as mirrors to reflect the faces of the passing crowd.] Mr. Schaus has also brought over paintings by Rubens, Franz Hals, Jacob Ruysdael and Cuyp, which are said to be first class. I have not yet seen them, nor any of Mr. Durand Ruel's new purchases of Dutch and Flemish masters, some of which must be extraordinarily fine; for they include Rubens' famous "Triumph of the Church," Rembrandt's "Treasurer," from the Bosch sale in 1885, and his renowned picture, "David Playing before Saul;" the two latter, I understand, are coming to this country. It will be very interesting to see the last named, because we have no really first-class example in America of Rembrandt, except in single figures. Indeed, outside of the European museums, such is very seldom found. Only a month or two ago I heard that Mr. T. C. Yerkes, of Chicago, had offered the owner \$38,000 for this large and important work. It is out of the very choice little collection formed by Mr. George, a rich dealer in champagne, living in Epernay. Having lost his sight, this unfortunate gentleman has been persuaded to part with the treasures he is no longer able to enjoy. There are only seven pictures in the collection, and Mr. Durand Ruel has bought them all. The others are: "Halt at an Inn," by Albert Cuyp, "Portrait of a Gentleman," by Franz Hals, "Moonlight," by Aort Van der Neer, "Dame in a Farm" (?), by Adrian Van Ostade—the important example, containing about thirty figures, which was in the San Donat sale; a Pieter de Hooghe, of a light tone—which is rare, and a Teniers of unusual size, formerly in the Beurnonville collection.

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"It has recently been asserted that there is no vocation for men of wealth and leisure in America. To be a patron of the arts is no mean or insignificant vocation, and since it requires a highly cultivated taste and an extensive knowledge of art periods and of literature, it seems rather singular that men of wealth and



leisure do not more frequently ally themselves to the inexhaustible interests and attractions to be found in art."—*Marcia Davies, in The New Orleans Times Democrat.*

WE have hundreds of so-called "collectors" of works of art, but, with probably not a dozen exceptions, they are only speculators, who buy pictures, porcelains or what not, and hold them for a rise as they do stocks and shares, oil and pork. It is hard for your prosperous American, be he never so little in need of money, to resist the chance of realizing a profit on his purchase. For this reason we have virtually no homes—that is, in the sense that families in the Old World have homes, handed down from father to son for generations. Americans, as a rule, only live in their houses until some one offers them a big enough inducement to forsake them for others—the inducement of course being money. There *could* be no other inducement than money. As for the ties of association, endeared by reason of long years of happiness, or the more sacred ones of trial and sorrow, would not their claims be instantly dismissed by the practical papa as silly sentiment? His principle is that anything can be had for a price. There is nothing that money will not buy if only enough is bid. He is a patron of art because he thinks that it pays. He buys pictures with famous signatures with the same foresight that he buys his wife big diamond earrings. Both afford present enjoyment, and both can be depended on to bring back their cost when the time comes to sell them. He will, it is true, lose the interest on the purchase of his wife's diamonds, but this will probably be offset by the profit he will make on his pictures. The term "patron of art" always has been offensive to me, even when applied to such real amateurs of the Old World as the Medicis and the Malatestas; for what man can patronize Art, which is so ineffably superior to all men! But to speak of your speculator in hogs, or in oils, or in pictures as a "patron of art!" Let us change the subject.

ANOTHER triumph for American stained glass. They are decorating with mosaic the cupolas over the staircase that leads from the museum of antiquities to the gallery of Apollo, at the Louvre, and it is found that the work, so far as it is finished, is very crude in tone. It has therefore been determined to light it by large sheets of American opalescent glass, which is expected to have the effect of a softening and harmonizing glaze. The *Moniteur des Arts* speaks of the glass as still "assez per connu chez nous," and speaks appreciatively of it.

SOME of the newspapers seem determined to kill the editor of *The Art Amateur* beyond the hope of resurrection. After polishing him off with all the honors in—it must be admitted—very handsome obituary notices, they now appoint his successor. The *Boston Globe* informs its readers that:

"Mr. Gleeson White, a talented English writer and artist, is now editing *The Art Amateur*."

and the paragraph doubtless will be copied by scores of journals just as was the premature announcement of the death of the real editor. Therefore, be it known, all men, by these presents that Montague Marks is still the editor and proprietor of *The Art Amateur*, and hopes to remain so for many years hence. It is a pleasure to add that Mr. Gleeson White is Mr. Marks's valued associate.

THE McKinley Tariff bill does not repeal the odious duty on works of art, but it reduces it from thirty to fifteen per cent, for which I suppose we ought to be thankful, on the principle that half a loaf is better than no bread. The *Evening Post* evidently thinks that no bread is better than only half a loaf; for it argues that it is either right or wrong to tax works of art, and that if it is right to do so, the tariff should have remained as it was. If consistency were the rule in the actions of Congress, this would be rational ground to take; but as no one can reasonably expect that the ridiculous McKinley bill would make an exception in favor of Art, on the score of consistency, perhaps we had best rest and be thankful to the Free Art League for the good it has accomplished, and trust that its spirited champions, Messrs. Beckwith, Cox and Colfin, will not rest contented until they have wiped the tax clean off the statute books.

THE objection is urged against the adoption of the Golden Rod as the national flower that it is rarely found in the South. The further objection might be advanced that the Golden Rod cannot be satisfactorily conventionalized, and it is therefore unfitted for use in architecture.

IT is really surprising how many "famous American artists" are exploited, by the European press, whom no one knows in this country, and the condescension with which some of these gentlemen speak of art in the United States is decidedly refreshing. But before me, even in that usually discriminating journal, *The New York Sun*, are over two solid columns of adulation by the well-known English panegyrist, Helen Zimmern, on a Mr. Henry Newman, whom she describes as "the eminent water-color artist." The following is from Miss Zimmern's interview with Mr. Newman.

"And now one last question, Mr. Newman," I said, "and this with a view to your countrymen. What do you think of American art and its prospects?" "Oh, you want to catch me, do you?" he laughed. "No, I'll do like old Millais. I won't talk about the living, and so avoid getting into hot water. But this much I will say. I do not expect America to have an art. It is a new country, absorbed in practical matters; art needs a leisured class."

THE Richard Mansfield "collection" brought nearly ten thousand dollars at Wetmore's Fifth Avenue auction rooms last week, a very high price for the furniture and belongings of his bachelor quarters, which, while in excellent taste, were by no means extraordinary. The newspaper which swallowed the yarn about the picture of "The Lost Prince, Louis XVII., painted by Horace Vernet," and lamented that, although "undoubtedly genuine," this treasure "brought only \$250," wasted its sympathy. Mr. Mansfield had an understanding with the auctioneer that he should "bid in" any lots he chose by paying the usual commission; and if he did not do this, it was because it did not pay him to do it. It may be added that Mr. Mansfield has a collection of the etchings of Legros, which any connoisseur might envy; but he is too wise to offer *that* at auction.

MONTEZUMA.

#### TRIBUTE TO THE MEMORY OF DELACROIX.



ARTISTICALLY considered, the unveiling of the Delacroix monument in the Luxembourg Gardens, at Paris, October 5th, was an event of great importance. After the lapse of twenty-seven years, and when many other artists of much lesser calibre and celebrity have their statues on the public square, the greatest colorist of the modern French school has finally been honored in a manner befitting his merits. From all accounts, it appears that the much-abused word of masterpiece may safely be applied to the monument that the sculptor, Dalon, has made for the committee headed by that old romantic, Auguste Vacquerie. The monument is composed of a pedestal, surmounted by a pyramid, and at the foot of which is a rectangular basin, all in white marble. Upon the steps of the pedestal Apollo is seated, applauding Time, who raises Glory in its robust arms to the bust of Delacroix, which crowns the pyramid. Old trees surround the monument, and give it the appearance of being buried in a nest of verdure. Dalon has made the bust of Delacroix from portraits, and particularly from the portrait of the artist painted by himself, which is now in the Louvre. Delacroix is represented as he was in life, with his melancholy and delicate features, his small, sharp eyes almost concealed under his thick black eyebrows, strong cheeks and trembling nostrils, denoting great passion and will power and at the same time a sort of sarcastic disdain. Around his neck is the legendary foulard, which the artist always wore, whether he was at work or in repose. The bust and allegorical figures are in bronze and were cast in "cire perdue," by Bingen, a founder whose merits entitle him to rank as an artistic collaborator of the sculptor. Dalon himself says that no better casting was ever done by the Keller brothers, celebrated for their work in "cire perdue" during the reign of Louis XV.

Delacroix's biography has been written so many times that it is unnecessary to recall more than the principal points in his laborious career. Born in 1799, he studied in the studio of the classical Guérin, who soon saw that the pupil was anything but academical in his tendencies, and left him to his own inclinations. Géricault, who was a student in the same studio, gave the young pupil advice and lessons, and in 1822 Delacroix sent to the Salon his painting of "Dante and Virgil in the Inferno," which at once made a sensation. Two years later his

"Massacre of Scio" continued the success of his first work, and was the beginning of the celebrated struggle between the young artists who had broken away from the classical traditions and those who still followed them under the leadership of Ingres. Delacroix was immediately acknowledged as the chief of the romantics, and, without paying any attention to the raillery of his opponents, continued to produce those works which, if they bewildered many of his contemporaries, have long ago been recognized as masterpieces. It was only in 1855 that Delacroix's glory was definitely consecrated; at the Universal Exhibition he received the grand medal of honor, and the Government made him a Commander in the Legion of Honor. The Institute, finally forced by public opinion to recognize the artist's merits, elected him, in 1857, a member in succession to Paul Delaroche. He died in 1863.

At the recent ceremony the grand and laborious career of Delacroix was appropriately eulogized by the Minister of Fine Arts, representing the Government, by Henri Delaborde, on behalf of the Institute, and by Paul Mantz, the art critic and one of the surviving friends of Delacroix. The Minister recalled the reasons why Delacroix merited a national homage, and Mr. Delaborde endeavored to extenuate the conduct of the Academy of Fine Arts by intimating that if Delacroix had not sooner been admitted to a seat, it was because his partisans had exaggerated the revolutionary tendencies of their hero. However, the time had happily passed when the generous efforts made by Delacroix to give a more animated and picturesque representation of historical scenes and human passions expressed to the eyes of the disciples of a false classicism nothing but an extravagant fancy or the sterile determination of a conventional mind. No one would to-day think of approving this denial of justice. Now that the artistic quarrels of sixty years ago are no longer only historical curiosities, every one can study the works of Delacroix and appreciate their value without any exterior influence warping their judgment. The painter who has produced all these works is, happily, for everybody, a great artist and a master.

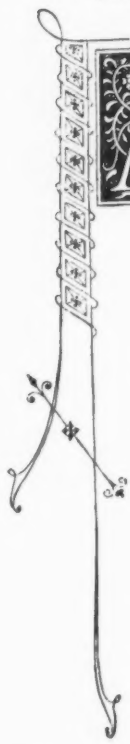
M. Paul Mantz's address was a particularly felicitous analysis of Delacroix's talent. After saying that Delacroix's followers admired him because his art was full of sentiment, life, color and the cry of the human drama, and because he replaced the coldness of dead formulas by the tumultuous spectacle of living tragedy, M. Mantz claimed that Delacroix was the equal of the greatest colorists and that his profound study of the problems of color constitutes for him an instructive and scientific rôle in the history of the French school. Moreover, he was never the uncertain worker who believes that he has said something when he has covered a canvas or a wall with paint; he was a poet and a savant who, in order to produce a work, called thought to his aid. In the handling of light and shade he is no less magistral, and Rembrandt would have loved these paintings, where the beams are vehicles of thought. In his scenes of African life Delacroix has given eternal lessons, and in his decorative work on vast surfaces he has shown an intellectual richness and an ingenuity of creation that makes the fecundity of the most opulent inventors appear indigent in comparison. As for his science of drawing, which his opponents pretended he ignored, there was a unanimous cry of surprise on the morrow of his death, when his studio was found to contain thousands of drawings, all admirable and sincere studies of the human model and the great masters, sketches of animals that he drew like Barye and painted like Rubens, aquarelles and pastels of flowers and studies of skies with sumptuous sunsets and poetical dawns. Some verses written by Theodore de Banville and recited by Monnet Sully, of the Comédie-Française, closed this interesting ceremony.

THEODORE CHILD.

#### TO OUR CORRESPONDENTS.

IN order to make the Correspondence Department of *The Art Amateur* as valuable as possible to our readers, we have decided to try the experiment of answering every query of urgent importance *as quickly as possible, by mail direct*, instead of through the columns of the magazine only. For this we shall make no charge. We only ask that the questions may be written as clearly and concisely as the case allows. We have always regretted not being able to meet our readers oftener than once a month. In this regard we hope to put ourselves on the footing not only of a monthly but even of a *daily* adviser in all that pertains to art in the home.

THE ART AMATEUR FOR 1891.



THE arrangements for The Art Amateur in 1891 are unusually numerous we can do no more than glance at some of the principal features.

The artistic character of the magazine will be fully sustained. Art Exhibitions, Art Sales and Private Collections of Painting and Bric-à-brac will be critically noticed; also new publications (especially books relating to Art and new Prints), and new methods and examples of Applied Art in modern industries. Artists' Sketching Grounds, both in Europe and the United States, will be described and illustrated, with detailed information as to cost of travel and living. Artists' Biographies will be more numerous than hitherto; and the "Talks with Experts" and "Talks with Artists," which have before attracted wide attention, will be resumed. The Art Schools of the United States and Canada will receive critical attention in an important series of papers written by experts, and based on personal inspection and official information. The articles will be copiously illustrated

with views of buildings and their class-rooms, portraits and fac-similes of students' work. Professor Ernest Knauff, author of Pen and Ink Drawing for Photo-engraving (which will be continued), will contribute largely to the series, and will begin presently a new series of practical articles, fully illustrated, on Free-hand Drawing.

The number of color plates given during the coming year will be greatly increased, and, we can safely say, will be better than ever. Three each month—that is to say, thirty-six in the year—will afford opportunity for varying the class of subject even more than in the past. Landscape especially will receive more attention than heretofore. Laurent's charming plate given this month may be named in earnest of what is to be done in this field, which will also embrace several subjects in water-color. Animal painting will also be fully represented both in text and illustration, Miss Helena Maguire having finished several excellent pictures in this department. Portraits, ideal heads and figure subjects, by some of the best artists of the day, will be given at frequent intervals.

In 1891 the practical side of the magazine will be supplemented by several new and important features. Many students, far removed from centres of public life desire to gain technical skill in the various arts. To these it is intended (as far as it can possibly be done in words and pictures) to supply the place of personal tuition. To this end, there will be practical lessons by well-known teachers given (with diagrams and illustrations where needed), exactly as they would deliver them in a class-room or to their private pupils. These typical addresses will serve the twofold purpose of assisting those who teach by examples of the style and method of others, and helping pupils, who will by this means be brought into direct contact with first-rate instructors.

For oil-painting and water-colors there will be some very important studies including: A Group of Roses in Metal Jar, by Victor Dangon—this picture, 20x16, being, it is believed, the largest study in color ever given with any art magazine; a fine study of Lilacs, also 20x16, by H. K. Ely, and other flower pieces by Patty Thum, Maude Stumm, Beatrice Magill, Bertha Maguire and others. In landscape there will be a fine sunset by George Inness, "In the Gloaming," and others, as already stated, by popular artists both in oil and water-colors. In Marine subjects there will be a set of small pictures by F. D. Briscoe, a striking moonlight seascape by Mr. Beyle, and probably others. The figures will include an ideal female figure in water-color by Maximilienne Guyon, (painter of the water-color figure given this month), and a baby boy, by Mary Eley, also in water-colors. Next month will be given a large seated portrait of Mr. Coffin, the artist, a simple study in oils by J. Carroll Beckwith, who will describe his method of painting it. This important reproduction (20x16), together with the fine Vase of Roses by Victor Dangon, already alluded to, will be given with the first number of

the new volume, to which will be added, as a third color plate, some charming designs for china painting. These plates we consider quite remarkable, and yet we think that they will give no more than a fair idea of the color plates which will follow.

China painting will receive the fullest attention. The very practical "Lessons by a Practical Decorator" will be continued by M. B. Alling, and F. E. Hall and H. A. Crosby will contribute, as hitherto, the results of their valuable experience as teachers. It is intended each month to give a supplement, either directly designed for china painting or with subjects that can be adapted for china decoration.

Embroidery, both Domestic and Ecclesiastical, will be illustrated in many new designs by artists whose previous works have been extremely popular, including M. L. Macomber, Lily Higgin and Mrs. Barnes Bruce. In the art of design, the technical details necessary for preparing plans for wall paper, carpet and other manufactures will be explained in full. The subjects of The House and its Furniture will be treated at length by capable hands. As before, examples of the finest antique work will be frequently included, and new designs and schemes for decoration. Wood-carving will be represented by numerous simple but beautiful designs. For advice in Furnishing and Interior Decoration, the Bureau of Art Criticism and Information will be continued, and our correspondence columns will be, as always, open to all inquirers.

Repoussé brass work, Fret work and Gesso work—in fact, all the Home and Minor Arts will be amply treated by competent writers and designers, and the large working supplements—a prominent feature of the magazine—may be trusted to furnish month by month many new ideas of artistic and practical value.

A new feature, whereby replies by letter will be sent as soon as possible to all queries not involving prolonged research, should be especially mentioned. This feature, not hitherto undertaken by any art magazine, should greatly increase the value of The Art Amateur.

## Hints for Collectors.

COUNTERFEIT STUFFS AND TISSUES.



THE practice of certain ultra-conservative manufacturers who copy antique designs instead of inventing new ones is a very old one in all the branches of the weaver's art. He who attempts to classify old stuffs by their designs alone will find himself constantly in error. It is known, for instance, that the stuffs of the Italian Renaissance were copied extensively in France under Louis XIII. and Louis XIV. The magnificent tissues manufactured for the use of the Catholic Church are generally of old design, even at the present day. It is necessary, therefore to have some knowledge of the technique of weaving, dyeing and spinning to be able to tell at a glance the products of the spinning-jenny and the Jacquard loom from those of more primitive machinery, and to know what reagents to apply to determine the chemical composition of a dye. It does not fall within the province of The Art Amateur to teach chemistry or give diagrams of machinery; but luckily this knowledge is easily acquired elsewhere; and armed with it the collector is proof against attempts to palm off on him modern reproductions for old stuffs. Besides which the latter have a certain aspect easily recognized but difficult to imitate, so that on the whole there are perhaps fewer frauds committed in this department of art than in any other.

The lampas, brocatelles, satins, brocades and damasks of our days are not made to last long. Though copied on the old styles, yet these styles succeed one another too quickly in the fashions for it to be worth while to manufacture durable goods. It is the same with velvets, cut or uncut, stamped or raised, flowered, reticulated, diapered or branched—all can readily be distinguished from the old models. These stuffs cannot be "aged" by any known process. Acids discolour them frightfully; the sun completely bleaches away some of their aniline dyes and hardly affects the others, producing an in-

harmonious look quite the opposite of that of a piece of a softly tinted old textile. The treatment of the material itself is different. The silk from which the old stuffs were made was rough, very little prepared, and, therefore had lost nothing of its natural surface. Modern silk is mostly so well prepared that it is quite uniform in texture, but comparatively dull. American "raw" silks are an exception in this respect, but their dyes will always betray them. The old velvets were rich in silk, longer in the pile than ours. The old satins were heavy, soft, did not form harsh folds nor give as sharp lights as the modern. Our manufacturers can copy with great exactness the design of an antique stuff, even to their accidental defects, but the shading of the color, the effect of age on the thread are beyond them. Certain attempts have been made in France which have had to be abandoned, as much because of the expense involved as because of the slight success attained.

\* \* \*

STILL there are "truquers" who will attempt anything, even the impossible; their tricks are, for the most part, very simple. They wear the stuff by rubbing, cut it up as though for some particular use, make creases, add water-stains, sew on braids and rip them off again to leave a trace, run rusty nails through the edges, and give the whole a slight bath of some harmonizing color. At the end of their labors they have something which may deceive the most inexperienced, and these only. The city of Lyons presented to Marie Antoinette in 1770, on the occasion of her marriage, a hanging in gray silk patterned with partridges wrought in chenille. It was put in place only under the First Empire. In 1856 the Empress Eugénie wished a copy of this stuff; the best manufacturers of Lyons did their utmost to make the copy exact; but though there are only eighty-five years between the two dates, the most inexperienced person would not fail to tell the older stuff from the modern.

\* \* \*

MR. PIERRE BROSSARD, director of the Museum of Art and Industry, of Lyons, gives a test by which to distinguish ancient tissues from modern. It consists simply in noticing the repetitions of the design. At the point or along the line where a repetition begins, in work done on the hand loom, there is always a good deal of irregularity. It is this irregularity that gives life to the old stuffs. It can be reproduced from place to place on the Jacquard loom, but of course at a heavy cost. Still, there always recurs in a length of stuff a place where the design is repeated line for line, thread for thread, with absolute correctness. Such repetitions never occur in old work. They are the distinctive sign of modern work.

\* \* \*

A GOOD deal of remounting of old appliques on modern foundations is being done for use in wall panels, as portières and the like. Such work is seldom to be condemned. In the first place, it is never done unless the old background is absolutely falling apart. Then it is always easy to tell that the piece has been restored. Old costumes, however, are sometimes made up from fragments of old stuffs following the fashions of the period, in a very deceptive way. The frayed stuff of an old coat may cut down into a perfectly preserved waistcoat of the same period. The buttons will come from one old garment, the thread from another, the lining from a third. The scraps that are left are made into dolls' dresses—for dolls of the ancient times.

### NOTICE TO ART TEACHERS.

THE ART AMATEUR will begin shortly the publication of a carefully considered series of papers on the art schools and academies of the United States and Canada, with a critical examination of their methods of teaching; illustrated with views of classrooms (antique, modelling, anatomical, etc.), showing in many cases the students at work, and giving portraits of art directors and teachers. Selections for reproduction in The Art Amateur will be made from the best of the students' drawings submitted. As it is hoped to cover every school of importance, it is urgently requested that principals will lose no time in communicating with the publisher, with a view to having their schools or classes adequately represented in these articles. The opening papers, at least, of the series will be by Professor Ernest Knauff, author of "Pen Drawing for Photo-Engraving" and of a very practical series on Freehand Drawing, to be begun shortly.





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# THE ATELIER

JULES BRETON.

CONCLUDED.



WHEN the article in the last number of *The Art Amateur* concerning this distinguished Frenchman was written, his autobiography, "*La Vie d'un Artiste*," had not appeared. Since then it has been published in France, and in it Jules

Breton himself recounts his early impressions, his mature judgments, his essays, his mistakes, his triumphs and those of his friends. It is characteristic of the man that his book leaves us but little informed on many points of his life and practice, of which we would willingly know more, but sets before us with great particularity the sayings and doings of all his acquaintances. It teems with anecdotes of his family, his teachers, fellow-pupils and artist friends, and abounds in passages of fine and appreciative criticism of other people's works. Only now and then do we read of his own—generally of his failures. It is all the more useful to us in completing our study of the painter on this account. The dry, external facts having already been given, we can now present in outline a sketch of his inner life, which, as is always the case with an artist, is the more important.

Memories of childhood take up a full third of the volume. Charming written, they make us familiar with Breton's father, uncle and brothers; their garden,

with its straight walks and pear-trees and its painted statues of the seasons; with the sensations, the sur-

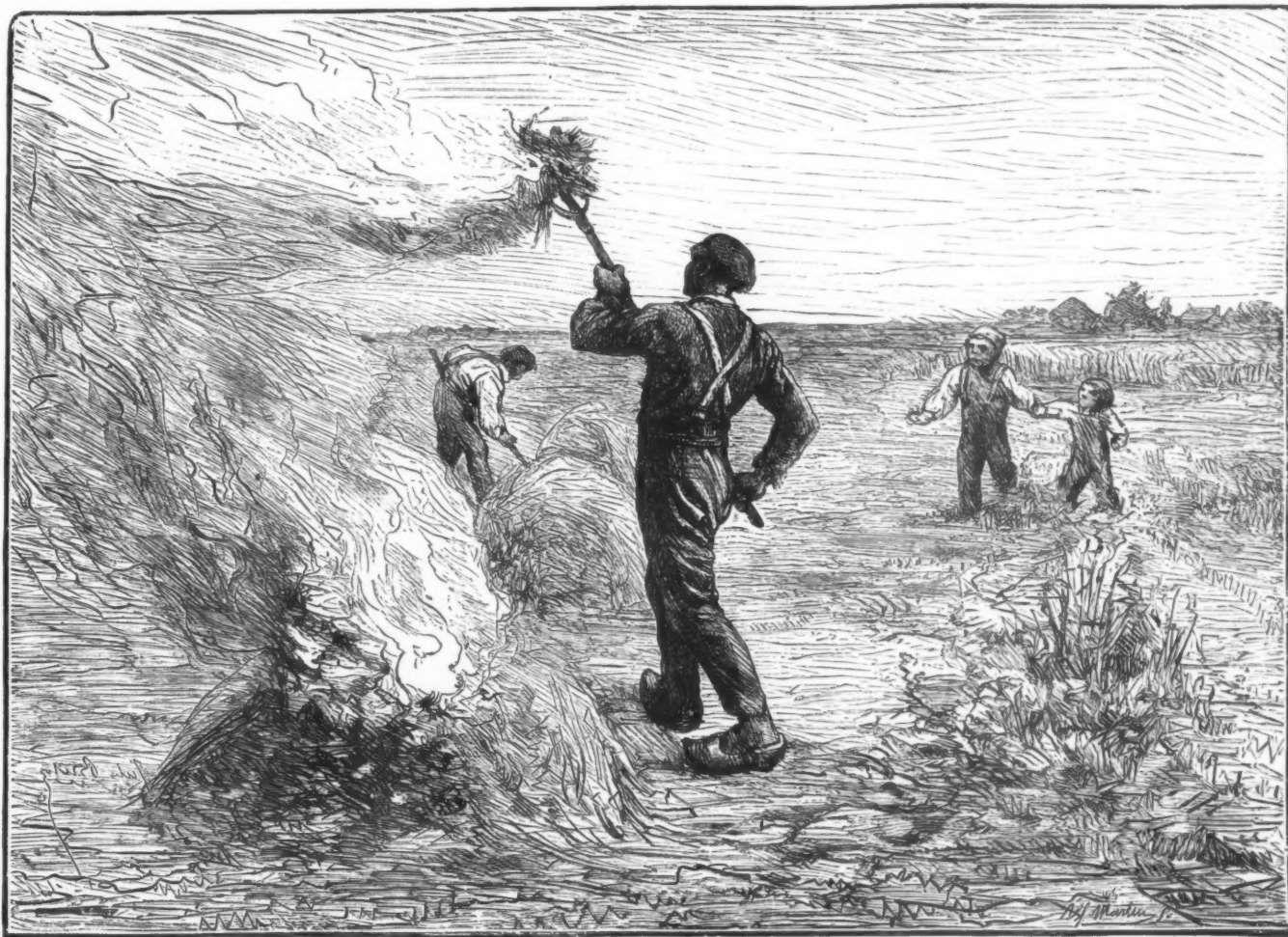


"THE READING." PAINTING BY JULES BRETON.

prises, the imaginings of an impressionable childhood. A house-painter came every year to touch up the deco-

rations of the interior and exterior of the house, and, in particular, the four seasons and a sheet-iron Chinaman who surmounted a small temple on the top of the pigeon turrets. At the sight of his colors the boy determined to be a painter. He and his brother used to tell one another at night the visions which they saw with their eyes open. There is a chapter of amusing folk-tales, told around the fire in winter—of the cobbler who went hunting with his awl and wax and cobbler's knife, and the bells which, on their way to Rome to be blessed, laid Easter eggs in the garden. He recalls the delight which the first sight of a field of Colza in flower gave him; and, indeed, it is evident, throughout the book, that his painter's eye is for landscape mostly, and that his interest in humanity is rather of the literary sort.

We will not again go over the ground of his artistic education. But his remarks on the beginnings of the out-of-doors school of figure painting must be noted in passing. He attributes to the revolution of 1848 the movement which made the workingman and the peasant favorite subjects with artists, and to the necessity of studying them at their avocations in the open street or in the country the origin of all that observation of light and atmosphere which is the strongest point in modern art. It was certainly a long step from the "*Roman Orgy*," of Couture, and Vernet's "*Judith*," which he admired in the Salon of 1847, to the Courbets and Millets of 1849. But, as he says, the landscapists had in reality taken the first steps in the new direction. Corot was already Corot in 1847, and Rousseau, Troyon, Diaz and Dupré had laid the foundations of modern landscape. He thinks the influence of Bonington and Constable on these men has been overrated. It was



"BURNING WEEDS." FROM THE PAINTING BY JULES BRETON.

rather to Hobbema and the Dutch painters that they went to school.

The first whom Breton heard talk of "le plein air" was Eugene Glück, who was full of certain "great spaces of tone without shadow," which he had noticed in certain old tapestries, certain of the Gothic old masters and in pictures of Paul Veronese. These same broad values he had observed in the coloring of objects in the open light of the street, and he preferred such lighting and the unity of effect resulting from it to the confined light of the studio. Breton's first attempt in the new way was unconscious—a study from life of a little gleaner on a flowery bank, near a field of yellow corn. His picture "The Bohemians" had just been finished. He had taken great pains with it, locking himself into his studio and painting his figures from little wax models which he had made, clothed in picturesque rags, grouped and lighted artificially. He was induced to send the "Gleaner" along with it to the Brussels Exhibition of 1852 only, and was surprised to find the open-air study hung on the line, while the elaborate composition was skied; still more to find himself admitting that the jury had done right in so placing them. The result was that he began the picture of "The Gleaners," before described, and which had so great a success at the Universal Exhibition of 1855.

Courbet's "Burial at Ornans" and Millet's "Sower," both exhibited at the Salon of 1851, had deeply impressed him. But the impression produced by the former picture was one of strength, merely, and the "Sower" was dark, melodramatic, rather an allegory than a bit of nature. Millet's Salon picture of 1853, however, had real peasants in it, creatures with sunburnt and callous skins, with heavy lips, with garments of heavy woollen, bagged at the knees and elbows. His enemies saw in it the glorification of stupidity; the public knew not what to make of it. Breton has a very interesting chapter apropos of it. Baudry's great success in 1867 is made the occasion of another chapter of just and friendly criticism.

The summer of 1857 was passed at Marlotte, on the edge of the forest of Fontainebleau, with Appian, Daubigny and other painters, and the poet, Theodore de Banville. There was no longer any thought but of open-air study. "Each morning we set out for the conquest of a new 'motif,' and there might be seen, as it were, a crop of monstrous mushrooms, our sketching umbrellas rounding themselves in the sunlight." Each evening they returned to a little inn to devour stewed rabbits and nail up their canvases against the wall, the better to judge of the progress made.

After a journey to the south, to Arles and Avignon, Breton again returned to Paris, where he found old friends and new acquaintances in the studio building known as the "Tea-Chest." It was No. 70 Rue Notre-Dame-des-Champs, and was ornamented on the exterior with Chinese designs. There were, among others, Gérôme, Hamon, Toulmouche and Brion, and Gérôme's ape, Jacques, who sat at table with the rest in a child's high chair.

We have left ourselves little space in which to speak of Breton's own practice and principles, and, indeed, there is but little concerning them in the book. Still, a couple of chapters toward the end are made up of precepts, some of which we shall give later. The last chapter is devoted to the Exhibition of the Great Paintings of the Century at the Champ des Mars in 1889. Ingres, Rousseau, Delacroix, Gustave Moreau, he thinks were badly represented; Charlet, Jean Gigoux, Millet, Troyon, on the contrary, well.

"La Vie d'un Artiste" is a book for every one to read, a book to place alongside of Fromentin's "Le Sahel" and "Le Sahara." We are happy to be able to say that a complete English translation is about to be brought out by Messrs. D. Appleton & Co.

#### TO PEN DRAUGHTSMEN.

SINCE the publication of our articles on Pen and Ink Drawing, we have had many applications requesting us to recommend competent artists for various commissions. To be of mutual service in the matter we have decided to examine any specimens sent us by competent pen and ink draughtsmen, and enter the names and addresses of those whose work is considered satisfactory for future recommendation. No students or inferior craftsmen need apply; but to good illustrators we can probably introduce buyers. Each specimen sent for approval must be accompanied with stamps for return.

#### HINTS ON MINIATURE PAINTING.



one side, it is necessary to turn the other occasionally, and care must be taken that the heating process is not carried too far, as the ivory would finally lose all transparency, and become brittle and dull as a burnt bone.

A CAREFULLY-HONED razor is used to bring the surface of the sheet of ivory to the proper condition for painting on. The plaque is scraped diagonally from corner to corner, and then in the opposite direction, until an even and extremely fine polish is attained. Some prefer for this purpose a scraper of glass, chosen from among the fragments of a broken window-pane. The piece of glass should be curved like a scimitar, very sharp and with an even edge which will make no marked furrows on the ivory. After scraping, the ivory must have its polish taken off by being rubbed with finely-powdered charcoal applied with a pad of soft paper. A camel's-hair brush will remove every trace of this powder. Should the ivory be touched with the fingers or with any greasy substance after it is so prepared, it will be necessary to go over the spot with a small paper stump and the powder to reduce it to the same condition as the rest.

THE studio furniture of a miniaturist has its little peculiarities. In the first place, he works not at an easel, but at a desk, which should have a very even top, and be neatly covered with baize or velvet. On this, his miniature is pinned with drawing tacks while he works at it. To prevent his ivory getting soiled he covers it, as wood-engravers do their blocks, with a thin sheet of paper lightly gummed to the under edges. A steady north light is requisite. One should sit quite comfortably, neither too high nor too low, and not bend over the work, as that throws the weight of the body on the wrist and detracts much from the lightness of touch which is so necessary. For similar reasons too much care cannot be taken with the brush-handles. When the handle does not just suit the fingers, the right touch will always be missed, and the degree of precision of touch which is absolutely necessary in miniature painting is incredible to those used only to working on a larger scale.

In general, the requirements of a miniaturist are those of a water-color painter, only that the most exquisite neatness is required. The brushes must come to an irreproachable point, the water-glasses must be newly rinsed before commencing work each time, and the brushes and palettes perfectly cleaned at the end of each day's work. There should be a palette of ivory and one of faience. The scraper, the magnifying glass and the box of pounce powder complete the list of objects peculiar to the miniaturist's studio.

MINIATURE COLORS are always improved by being re-ground with gummed water. For the flesh tints two palettes are necessary, one of pigments carrying but little gum with which to do all the first painting and carry the portrait forward as far as possible in its masses. The other set, mixed with a greater allowance of gum, is for the finishing touches. An ounce of the best white gum arabic is dissolved in a teacup full of warm, distilled water, and a little sugar candy is added to make the gummed water required. It is kept in a glass-stoppered bottle.

THE palette for miniature painting of Professor The not is as follows: Chinese white, ochre de rue, yellow ochre, Sienna, gold ochre, burnt Sienna, vermilion, red ochre, madder red, rose madder, violet of gold, Cologne earth, bistre, sepia, Mars brown, Mars bistre, ultramarine, indigo, lamp-black. These for the flesh and hair; for backgrounds and accessories he uses red orpiment,

yellow orpiment (these he marks "very poisonous." We would replace them with orange and yellow cadmium), Naples yellow, gamboge, cobalt, emerald green and Prussian blue. Several of these pigments—those in italics—cannot be considered permanent under ordinary conditions, but miniatures are not to be exposed to ordinary conditions. They must be preserved carefully from the air under glass, and must be kept from the sunlight and from moisture.

THE pencil sketch traced from a careful drawing or from a photograph is always gone over on the ivory with a fine brush and colors to correspond with the local tones. The violet of gold is used for outlining the flesh; ultramarine or cobalt for the drawing of white draperies. This work should be done from nature, and should be in the nature of an improvement on the first sketch or tracing from photograph.

SOME miniaturists place under the flesh parts of a portrait a thin plaque of gold or gilt copper, the painting over which takes quite a different appearance of solidity and animation from that of the draperies and background done on the ivory. For portraits of women and children, when the flesh tints are extremely white and rosy, silver is used instead of gold. Of course the metal is completely covered down, the effect being due to its opacity; but very fine points or lines may be brought out by a skilful use of the scraper, to imitate the glistening of the eyes or the glitter of light on fair hair. Even the oil painters of the fifteenth and sixteenth centuries used the metallic background for the heads of their portraits for the sake of these effects.

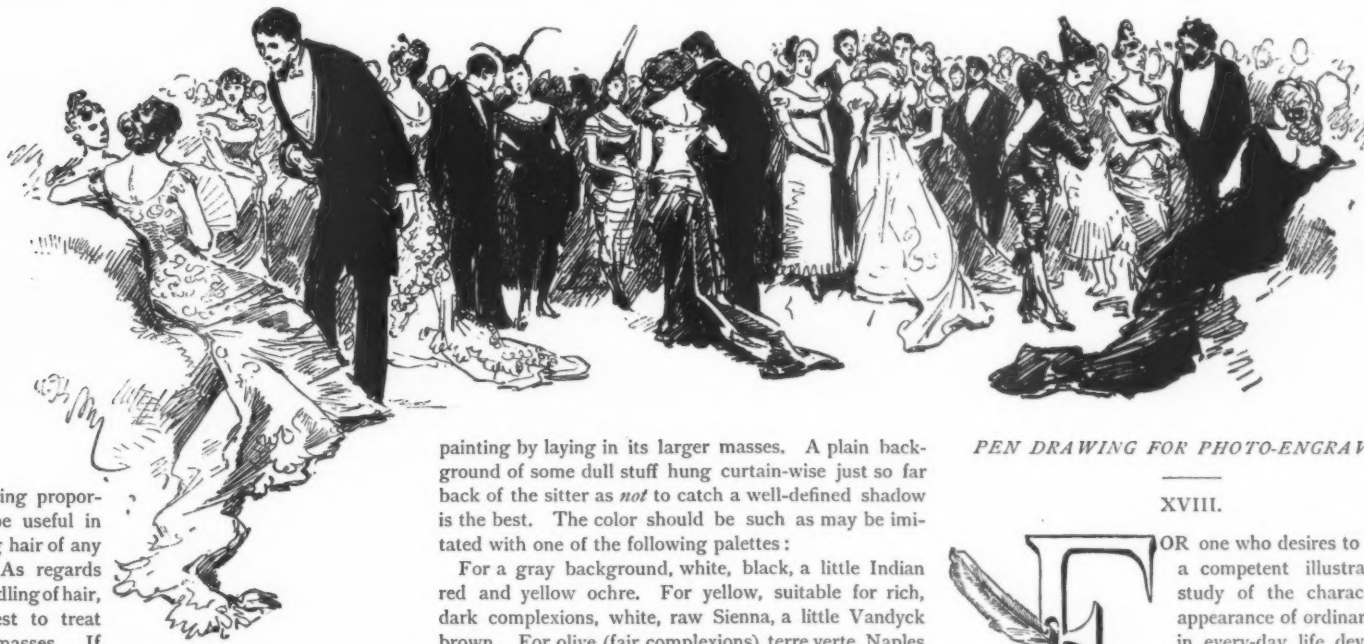
#### PORTRAIT PAINTING.

##### IV.—SECOND PAINTING CONCLUDED—FINISHING.

OME advice was given in our third article concerning the second painting of particular features, the eyes, nose, mouth and ears. We have now, before proceeding to the finishing work, to say how the hair, neck, shoulders and arms (in a lady's portrait) and the hands should be treated, and to add a few words about dress and background.

There are but two points about the hair on which it will be necessary to dwell. The most essential, and that which amateurs are most likely to forget, is that its light and shade must not be treated as that of a mass separate or separable from the rest of the head. To fail in this point is to insure that the hair will have the look of a wig, and a badly arranged wig at that. Take the extreme case of a person with a clear, pale complexion and black hair; even in this case the head must be treated as one mass. Though we here, for the sake of clearness, speak of the several features separately, the painter must not so think of them; he must think of all while concerned with each in turn. It will greatly help him if he will observe that the effect of light is one for the entire head; it has its shade side and its light side, broken only by the prominent features and the masses of the hair, and uninterfered with by the disposition of the colors. The same principle holds good for all the features; there is no distinct system of light and shade for lips, or cheeks or brow, any more than for the hair; but it is so obvious as regards these that we have not before deemed it necessary to mention it. The other matter which beginners are apt to find surprising is the variety of colors in the hair. Whatever the general tone, black or brown, or auburn, or fair, or gray, a palette as rich as or richer than that required for the flesh will be found indispensable. There is generally a considerable variety of local hues, in brown and auburn hair especially; the lights are often so cold as to require an admixture of blue; the reflections are numerous and positive, and under any loose masses will be found transparent tones of surprising warmth and richness. Then about the forehead, ears and neck, and the line, or lines of parting the color of the skin shows blended with that of the hair, and the resulting gradations must be carefully given. Altogether it will be found that the following palette (which is general) does not contain too many colors: black, white, yellow ochre, raw and burnt Sienna, light red, cobalt. Tints produced from two or three of these mixed together will,





in varying proportions, be useful in painting hair of any color. As regards the handling of hair, it is best to treat it in masses. If you use a brush the bristles of which have begun to spread at the ends you will obtain sufficient looseness of texture without paying particular attention to it. Some of the old masters, Lionardo da Vinci especially, who loved to paint a fine curling head of hair, put in the broad masses first and drew the stray hairs over them with sweeps of a fine brush dipped in liquid color. The light curls of a child's head can hardly be properly rendered otherwise; but, simple as the work seems in Lionardo's pictures, it requires the hand of a master. The same method used by painters of second rate, as, for instance, by most well-known miniaturists, gives results which are hardly satisfactory.

As a rule, in the portrait of a lady the throat and neck require the most delicate grays at the painter's disposal. These are harmonized with the warmer and lighter tints of the face by the intervention of the warm shadow under the chin and the reddish and broken tones about the ears and at the roots of the hair. These will have to be carefully reproduced and insensibly blended with the clearer tones of the neck and bosom. The collar-bone and the large muscles of the neck should have been well drawn in the first painting. The local tones, compounded of white, yellow, light red, cobalt and terre verte, will be brushed with a large and free stroke over this drawing, allowing it to show through in the shaded parts, and as much as possible with a horizontal stroke. Do not be afraid to show the bone and tendons too prominently. They can easily be subdued in the finishing painting, and they are often very characteristic. The arms and hands are commonly of the same tone as the general tone of the face, and may be painted with the same palette. It is hardly necessary to say that the hands demand all the painter's skill. Next to the feet, the beginner finds them the most difficult portion of the human anatomy—far more difficult than the head. If he is conscientious he is likely to give them too much importance, but it is better he should do so than attempt in any way to slight them.

The background may or may not be put in at the second painting. If much dependence is placed on the finishing work, it had better not be finally treated until at the beginning of that stage. But the dress must be painted along with the arms and bust. We would strongly advise the beginner and the amateur to insist on a simple, even severe costume. Any elaborate work on the part of the picture is sure to injure the effect of the flesh painting. Fine gradations here, as of silk or satin, will make the flesh look coarse; rich ornamentation will make the painter's work elsewhere look sketchy and unfinished. If such is worn, it must be indicated in the most summary manner; and to do this effectively requires more skill than amateur or beginner is likely to have. A quiet, becoming dress can be carefully and satisfactorily painted without competing in interest with the face or other exposed parts of the figure. A dull surface is much preferable to a lustrous one, and a material that makes large and soft folds to one whose folds are sharp and numerous.

We have taken it for granted that the background will not have been touched during the second painting. It will then be in order to commence the finishing

painting by laying in its larger masses. A plain background of some dull stuff hung curtain-wise just so far back of the sitter as *not* to catch a well-defined shadow is the best. The color should be such as may be imitated with one of the following palettes:

For a gray background, white, black, a little Indian red and yellow ochre. For yellow, suitable for rich, dark complexions, white, raw Sienna, a little Vandyck brown. For olive (fair complexions), terre verte, Naples yellow, black and white. Brown, suitable for auburn-haired persons, black and burnt Sienna.

The light and shade of the background will have been given in the first painting with some warm brown, as burnt Sienna, with, perhaps, the addition of a hint or two of the local tones in the lights. The painter will now begin by matching the darker tones. Then, more carefully imitating the color of the lights, he will bring both together by intermediate tones applied so that each touch overlaps a little the preceding one. The whole of the background may thus be finished at a sitting, and it should at once throw out the head and figure in full relief, clear up the flesh tints, and show distinctly where further work is needed on the main subject. It is well to arrange the background so that the darker parts of the dress and the hair come against the dark parts of the background and the lights against the light parts. This conduces to breadth of effect, and since background to the flesh will be managed on the opposite principle of contrast, their full value will be given to these, the most important parts of the painting.

The background finished, or, at least, fully colored, and the head well brought out in relief, it will be seen where certain tones fail to blend, where gradations are lacking, where a light or a dark accent is needed. The painting should not be oiled out at this stage, and the softening touches must be given with opaque color, not with glazes. Scumbling will be used wherever the tones already laid need but a slight modification. The lights may be retouched if necessary with solid color. Wherever greater definition is called for both the darks and the lights may be reinforced, the former with a touch or a line of transparent color, the latter with a little solid pigment. The corners of the eyes, the eyebrows, the parting of the mouth, the nostrils, the line of the jaw and chin, the ears, any dark partings of the hair will first be attended to. The high lights on eyes, nose, lips and chin will then claim consideration. It will be understood that these vary in tint as well as in brilliancy. A different tint will have to be mixed for each touch, so that these may harmonize with the parts to which they belong. The minute and firm touches required in finishing the mouth and eyes are best given with a pointed sable brush. Other small touches may be given with a small flat ox-hair tool. In scumbling the brush should be carried over the lines of the first and second painting. On it depends whatever degree of fineness of texture and roundness of forms may be desired. There is practically no limit to the extent to which it may be carried; but as each touch must be allowed to become dry before another is laid over it, high finish of this sort takes much time. It is, however, the only means which we can recommend to the amateur. To blend or soften the second painting while the paint is wet with the badger-hair brush used by some professional portrait painters is too apt to result in muddy tones and loss of expression.

R. JARVIS.

[In concluding the present series of articles on Portrait Painting, we take occasion to say that we have in preparation a new, very practical series of lessons illustrating, with colored and other plates, the various methods employed by some of the most distinguished American portrait painters.—Ed. A. A.]

PEN DRAWING FOR PHOTO-ENGRAVING.

XVIII.



OR one who desires to become a competent illustrator, the study of the character and appearance of ordinary things in every-day life develops to a great degree his power of observation. No study is more beneficial in this way than that of people one meets. One illustration will suffice. My at-

tention was called to the fact by a sculptor. Ask a novice to draw the picture of a giant, and he will begin by sketching an enormous head, to which he will attach an extraordinarily high figure; but an artist will draw a massive figure surmounted by a *small* head. There are fifty little things of this kind, which, if space allowed it, I could show you where mistakes would occur in mere construction, from the lack of knowledge of the character of things, no matter how good a draughtsman the artist might be. Let a student practise drawing children or cupids for a week or two. Make a group as best you are able without much forethought; then study up the subject in anatomy; learn from Dr. Rimmer's book how the figures are to be put in with nothing but a series of curves; study photographs from Raphael's drawings, and see if at the end of your investigation you cannot find in your first work some grievous mistakes. Probably you have made the heads, and the faces in relation to these heads, half the size they should be; the limbs too large, and have introduced straight lines where curves should be. Then try some studies of typical heads suggesting contentment, discontentment, enjoyment, disappointment; make the smiling face, the face expressing grief, laughter, anguish; the face expressing fine mental qualities; the head of an idiot; the head of a child, of a youth, of a middle-aged person. There are little points in connection with these that you would never notice though you lived a hundred years, without having them pointed out to you; and yet when you once learn the philosophy of expression, you see daily verifications of the laws you have studied. Duval's "Anatomy" and Darwin's "Philosophy of Expression" are books which will initiate you into this study. Again, take the action of a figure; there are many young draughtsmen who can draw a standing figure and a seated figure tolerably well, but let them try to represent the human form in its manifold positions of action, and you will see how they will fail utterly. Try to illustrate Longfellow's "Excelsior" or "Hiawatha" or some battle poem, and before you have half finished, you will be utterly disgusted at your limited knowledge of anatomy and your inability to give the proper expression of action to the figures or draw them in correct proportion. I shall have much to say later as to how to overcome these difficulties.

As I have remarked before, if you would train yourself to be an illustrator, it is a profitable habit to study the *character* of every-day objects. A reader for a publishing house said to me recently: "How strange it is that the literary tyro will not confine himself to scenes of which he is cognizant, but is ever anxious to depict the foreign and the unfamiliar! It was only yesterday that I had a manuscript from the wife of an American missionary, who had been stationed in the island of Jamaica. I knew her to be a woman of keen observing powers, and expected she would portray the life in Jamaica so



vividly that at least her story would have the recommendation of novelty, so that its scenes would be fresh and graphic, if they were not as fascinating as the work of more experienced hands. What was my disappointment, on glancing over its pages, to find its characters drawn from the English nobility and its scenes laid in England, where I am sure the writer had never been."

A similar mistake is apt to tempt the would-be illustrator to disaster. For while, as I have already said, the attempt to depict purely imaginary incidents is most advisable, yet one must not forget that many of the details even of these can be studied from familiar objects. Do not let the form and character of anything escape

bulls' heads ran along the margin of another page. Farther on came the drawing of a vase into which ballots were being thrown; a pair of trousers, floating in the air, adorned another page; on a following one was a ballet girl holding a large pair of scales. Then, a cushion with a cross of the "Legion of Honor" upon it, an arm-chair with a spider crawling on its seat, a maple leaf, a bar of music, a legal document, a program, the hero fighting a duel with a lobster, the heroine dressed in rags sweeping the street with a large broom, and so on. In the decorative work that framed several portraits were embodied some books, a tambourine, an ink bottle, a bird cage, a hat box and an

place objects employed for the designs that decorated every page. Now, many of these objects you would be able to find near at hand, and if some were not available, it would be easy to discover a near substitute—a tax collector's notification, or papers of fire-insurance, in place of the legal document, to pick an example at random from the list of possible subjects just given.

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THE magazine writer said: "You can very easily take a plaster cast of a hand or foot, and when the simple process is complete have an artistic addition to your studio."

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The first thing to do was to buy ten pounds of plaster-of-Paris at the drug-store, and the next to procure a model. The artist's family contained a maiden who volunteered the use of her hand in making the first mould. So, one

that never was any good in its proper sphere, while water enough to make a rather stiff mixture was poured on. Then the contents of the bowl were emptied over the hand of the victim, which had first been coated with sweet oil.

"My!" said she, "it's awfully cold," and looked anxiously at the artist. "Oh, that's all right; it'll set in a minute." And so it did. Just then, tramp, tramp, down the hall, singing—

"Oh Italia, Italia, beloved —"

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So they tied the two parts of the mould together. There were more cracks between them than seemed desirable, but the plaster was poured in, and after it began to harden it stopped running out.

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vividly that at least her story would have the recommendation of novelty, so that its scenes would be fresh and graphic, if they were not as fascinating as the work of more experienced hands. What was my disappointment, on glancing over its pages, to find its characters drawn from the English nobility and its scenes laid in England, where I am sure the writer had never been."

A similar mistake is apt to tempt the would-be illustrator to disaster. For while, as I have already said, the attempt to depict purely imaginary incidents is most advisable, yet one must not forget that many of the details even of these can be studied from familiar objects. Do not let the form and character of anything escape

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spots from the linseed-oil used on the mould, and otherwise unsatisfactory.

School reopened, and the artist had not decorated the studio with new casts, by any means. Slowly, by many experiments, and with some suggestions from a friendly dentist, she learned the right way, which is to sift the plaster slowly into a bowl of water, without stirring it at all, but, after allowing it to settle, to pour off the superfluous water and use the sediment, which will be of the right consistency and perfectly smooth for the impression. The hand should first be oiled thoroughly with castor-oil, and after the first half of the mould is taken, its edges must be trimmed smooth that the second may fit snugly to it. The oil must be used freely on hand and mould. When both moulds are done, they need a thin coat of shellac, dissolved in alcohol, which will dry immediately. Then a light coat of oil should be given to the two sides before they are placed together. A piece of wire twisted into a loop, with the ends pressed into the soft plaster after the mould is filled, secures a useful means of hanging up the cast; which will prove smooth and white, and be easily separated from the mould, if awkward curves or angles have been avoided in taking it.

Try it, O enthusiastic reader! but remember—like many another thing—the taking of a plaster cast is perfectly simple—after you know how!

M. A. HARRIS.

WE gave particulars last month of an excellent fixative for charcoal and pastel drawings. There is sometimes no little difficulty in applying such, but a good old plan, which, however, requires some practice, is to take a thin piece of book muslin on a stretcher and put it over the drawing, which is to lie flat on a table, right side up. The brush dipped in the fixative is passed quickly and regularly over the muslin, which it penetrates in small drops sufficiently to fix the drawing.

\* \* \*

THE chief technical difficulty to be overcome by the novice in etching lies in the fact that the drawing must be reversed. The plate when covered by the "ground" ready for use is blackened by being smoked with the flame of a wax taper. In scratching through this ground with a sharp steel point, the bright copper is exposed by every stroke, and looks light against the dark ground. These lines, when "bitten" by the immersion of the plate in a nitric acid bath become black in the printing, while the parts protected by the ground remain white.

\* \* \*

IN etching it is easy to correct errors again and again if necessary, but a single proof, unless the drawing be very elaborate, will generally suffice to reveal at a glance all the shortcomings of the plate. When retouching, the original proof should be kept in view.

\* \* \*

As printing is not the work of the amateur but of a regular workman, we will only give such instructions as will enable the former to direct the operation to the result which he desired. These apply to the preparation and inking of the plate. The printer should first clean it with spirits of turpentine; then ink it evenly all over with a dabber; next, with coarse muslin, take off evenly so much of the ink as will enable the design to be clearly seen. With the palm of the hand he will make some parts clearer yet. The margins will be cleaned and lights taken out with whiting and a piece of chamois or rag. Then comes the operation of *retoussage*—that is, regaining full and soft blacks where required, by drawing the ink out of the lines with a wisp of very fine muslin. If perfectly white lights are desired, the work of taking them out should come last. The plate is then ready for the press. The paper is prepared by moistening with a sponge. If the paper is hard Holland or Whatman, it is well to soften the surface a little by passing over it, while wet, a stiff bristle brush, always in the one direction.

\* \* \*

THERE need be no difficulty about the printing if it be only amateur work. It can be done on any copper plate engraver's press. It is different in the printing of the work of professionals, who are very particular and entrust the "proving" of their plates only to expert printers of etchings. Some styles of printing, however, greatly assist the etcher; and a clever printer can interpret an etching, aided by the use of the wiping rag, in such a manner that a plain proof from the identical plate will hardly look like the work of the same hand; but this needs much artistic knowledge in the printer.

## China Painting.

LESSONS BY A PRACTICAL DECORATOR.

IX.—ROYAL WORCESTER DECORATION (CONTINUED.)



THE greater number of vases, hair receivers, bonbon boxes, olive sets and similar articles offered for sale are made in this country and are called ware. They can be very easily distinguished from china by their color, which is not pure white, but creamy in tone, the glaze on

them being very much softer than that on china.

In buying a piece, unless the artist can tell the difference, the question should always be asked, "Is this ware or china?" It is a very important thing to know, for it makes a vast difference in the treatment of the decoration, as more can be done in one firing with the ware.

In selecting a piece always try to get one that is free, as far possible, from imperfections, by which I mean cracks, rough places that are perceptible to the touch, and little black spots or holes. Each piece must be carefully examined. It is always safest to put a background on the American ware, for there is a possibility of its turning a light gray when fired or being discolored in some way. I will except the fine Belleek wares made in Trenton. The matt wax or gouache colors are opaque, and will cover up any slight imperfection. The glaze is so soft on all these wares that it absorbs the colors; the Lacroix about one eighth, some of the lighter shades even more. Therefore, all the colors, no matter of what kind, should always be painted a little stronger, or the decoration may turn out weaker than intended, and so spoil the effect.

Our American wares have a great advantage over china from the fact that backgrounds on those can be laid on and dried, the design painted in and outlined with raised paste for gold, then dried again, the gold put on, and all done in one firing. I am speaking now of the gold and the paste which I have always used, and I know exactly how they will fire. I cannot say with any certainty that those employed by other persons can be treated in this way, but if they are first-class materials, I do not see why there should be any failure. Most amateurs have the mistaken idea, in using paste, that it is necessary to build it up as high as possible. No matter how rough and uneven it may look, if it is only high they are satisfied. I have seen roses outlined where the paste was put on in little lumps, no attempt being made to connect them. I would advise every student, who is unable to obtain the services of a competent teacher, before commencing this style of decoration, to go to some store where there are examples of Royal Worcester, Doulton or Crown Derby—any one of them will answer—and closely examine the workmanship. They will find that for all small decorations the paste is in very low relief, and the lines are smooth and even, most of them being as fine and delicate as a cambric needle. Of course it has taken time and patience to arrive at such a state of perfection; but that need not discourage the student. It should rather act as a stimulant. Our American women have so much determination and energy that they are often able to produce as good work in one year as foreign workmen do in two or three years of constant labor. A celebrated English teacher once said that he was sorry that he had ever given a lesson in America, for his pupils soon knew more than he did—they were so clever.

Most dealers in china paints keeps this paste for sale. A number advertise Hancock's paste, already prepared in little pans or tubes similar to moist water-colors, to be used with water. I know nothing about it beyond the advertisement, but if it fires and works as well as the paints of the same make, which I have used with success, I can see no reason why it should not be satisfactory. Being all ready to use, it would save both time and labor. Except in this instance of Hancock's preparation, the paste always comes in a dry powder, costing twenty-five cents per bottle.

Mix the paste on a clean palette. To as much paste as can be heaped on a twenty-five cent piece, add four

drops of fat oil. Mix with plenty of turpentine till very smooth and fine. Make it look about as the Lacroix colors do when ready for painting. If it is full of grains it will be in the same condition when fired and the gold will have the same rough appearance. Burnishing will not remedy it. It is very important, therefore, that it should be well ground, however tiresome the operation and hard on the hand. Cover it up and let it stand until ready to use. It will probably be rather hard and dry when uncovered, but will readily yield to the knife and plenty of turpentine. It should be a little thicker than ordinary paint. For fine work a very small brush should be used. If it spreads beyond the line, mix it up with the knife, breathe on it, and let it stand for a few moments for the turpentine to dry out. Go all over the design. If two pieces are being painted, by the time the second is finished the first will be dry enough for another coat. If necessary three coats can be given, for it shrinks a little in firing; but, as I said before, do not build it up too high. Care should be taken not to increase the size of the lines. If any of them have uneven edges take a sharp-pointed stick, moisten in a little water and smooth them off; then dry thoroughly in the oven. Do not put on one coat and dry it and then add another; for in some cases it may separate in firing. When dried it is ready for the gold. If it does not dry out hard and even, go over it with a thin coat, without any fat oil. It is always safe to apply two coats of gold.

It is rather difficult to know just how much paste will be required for a design. If any remains on the palette and it is free from lint, do not wipe it off, but put it away where it will be clean, and it can be used again and again, fresh paste being added to it as required. I often keep mine for months. It will sometimes grow fat by standing. In such a case turn a little alcohol over it and let it stand for a few moments. The oil will spread out toward the edge of the palette and the paste will dry out. Then mix with turpentine, and use as before.

The paste is prepared by some students with tar oil instead of fat oil. The former may work more freely, and as it answers the same purpose it is a matter of indifference which is used. If it becomes too fat do not use alcohol, but turpentine, to run off the fat oil.

If the paste is used on china and fired first and comes out with a glaze, it is almost impossible to cover it with gold. It is sometimes cheaper to put the article aside.

In decorating a hair receiver, if raised gold work is used, it can all be done in one firing, for the article in question is "ware." If a brush and comb tray is to accompany it, it will require two firings; for these trays, as a general thing, are china.

The gold should be used freely on the paste. It should have two coats in order to have a rich appearance and finish well.

It is not necessary to tint delicate china. The flowers can be painted with Lacroix colors, outlined and veined with the paster fired and then gilded; or the gouache colors can be used. If any of the flowers or leaves look weak they should be repainted for the second firing.

I saw recently a charming set of tea cups and saucers from the Minton factory. They were tinted with yellow ochre very delicately, giving the effect of an old ivory background. The decoration was a spray of hawthorn blossoms and leaves. The leaves and stems were done in red gold, the flowers in green gold, all outlined with paste; the handles were solid gold. If the handles of any article are of a fancy shape, two colored golds can be used, and so variety be given to the work.

Pansies, violets, maiden-hair or ferns of any kind look well with the raised outlines on a delicate background.

A tête-à-tête set would be effective tinted in dark yellow bronze with green gold and plantinum ferns. A pretty border might be made for the edge of single fern leaves connected with a dot, or joined on to each other. The ferns might be painted in bronze green and outlined with gold, with here and there a small silver fern. It is never advisable to use very much silver.

Bronze green merely clouded with gold, with a green and gold handle, if it be a cup or a jug so painted, is a simple but very pretty form of decoration.

M. B. ALLING.

AMONG the designs in color for china painting almost ready for publication is a charming cracker jar design by Mrs. Crosby, in the blue and gold style of decoration described in the present number by Miss F. E. Hall. We have other designs in color of Royal Worcester decoration by Mrs. Crosby quite as attractive as the examples published in our September and October numbers.



## NOTES FOR BEGINNERS.

ALWAYS clean your brushes thoroughly immediately after using. To do this, first press out as much of the color as possible with a soft cloth held between the finger and thumb. Afterward free the brush from the color that remains by rinsing it thoroughly in turpentine. Let the final rinsing be in clean turpentine. Too often the brushes are merely dipped into turpentine already so loaded with color that to cleanse them in it properly is impossible. When clean pass the brushes lightly backward and forward on a soft cloth to prevent their stiffening when dry. Finally smooth the hairs to their accustomed shape and lay the brushes aside where there is no danger of their being bent; for a bent brush is entirely useless, and when once in this condition it is hard to restore it to working order.

NEVER use a brush for mineral water colors that has already been used for oils, unless it has first been thoroughly washed in soap and water, and afterward rinsed in alcohol (to counteract the effect of the soap, which renders the hair dry and harsh) and then dried on a soft cloth.

THESE remarks do not apply to stipplers, softeners, and blenders. They should be washed carefully with soap in warm water and afterward dried on a cloth by flicking backward and forward till the hairs are as evenly spread as when new. To dip them in alcohol before drying will greatly facilitate the process. If this particular kind of brush is not thoroughly restored to its normal condition the surface to which it is applied will surely be streaky and broken.

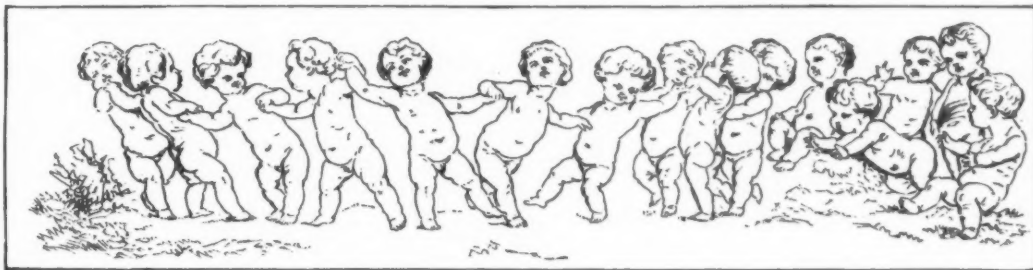
CHINA or earthenware that is glazed before painting on may be thoroughly cleansed for working on if much soiled by adding a little common soda to the water, provided the article is well rinsed in clear water afterward. When dry always wipe the china over with a little turpentine, and dry it before beginning to paint. Such a course not only aids the flattening of the color when applying a tint, but it also greatly assists the laying on of the color smoothly for a first painting. In addition—which is a very important consideration—it makes the slippery surface as easy to draw on with a lead-pencil as if it were paper.

THE question as to the proper mediums to use is often a puzzling one, especially for a beginner. A medium from an artist's standpoint, no matter what branch of art he is pursuing, is any kind of vehicle that will assist the laying on of colors in a proper consistency and retard or hasten their drying according to his special needs. Such is essentially the case in china painting. Indeed, without some means of retarding the too hasty drying of a tint over a large surface it would be next to impossible to blend it with any hope of producing an approach to the perfection of a flat and even tint.

THE medium commonly in use for tube colors (which are already ground with oil) when somewhat dry and hard on squeezing them out, is spirits of turpentine. If the colors are very dry a suspicion of fat oil may be added. In order to avoid an excess of oil, which renders the color liable to blister in the kiln, it is well to mix a little turpentine and fat oil together in a small vessel before applying it to the color. When applied it should be thoroughly incorporated by means of a palette knife until the pigment is thinned enough for working.

FAT OIL is made by pouring, to begin with, a few drops of spirits of turpentine or spirits of tar into a clean, open vessel exposed to the air, but carefully guarded from dust. As the spirit evaporates the liquid thickens to about the consistency of syrup. Keep on adding a few drops of fresh spirits day by day until enough has been thickened for your purpose. The process is easy enough, but two points are to be noted. First, artificial heat does not accelerate the desired end; it is air, not heat that is needed. The latter causes the whole of the spirit to evaporate, without leaving any thickened deposit. The other point to be observed is that if an excess of the spirit is put out at one time evaporation is much retarded. If near a store where fat oil is obtainable, it is scarcely worth while to go to the trouble of preparing it, but the receipts may be found very useful by those living at a distance from cities.

If tar oil be used as a medium, then when dilution is necessary spirits of tar must be used as the diluent. The same remark applies to fat oil of turpentine, which must



also be diluted only with its own spirit. Spirit of tar is more especially recommended for use when laying on paste for raised gold; its use is, however, optional.

TINTING OIL can be bought already prepared. It is a mixture of oils varying a little according to the fancy of each maker. It is added to the color with a view to keeping tints open which require blending. Some persons take for the same purpose clove or lavender, which doubtless enter into the composition of tinting oils; but clove oil alone is apt to dry so slowly that a great risk is run of getting dust into the tint. There is probably nothing better for the purpose than Cooley's tinting oil.

DRY COLORS in powder must always be ground for use with oil as well as turpentine, otherwise there is danger of their not adhering properly to the china and rubbing off after firing. Moreover, if too little oil is used the colors will come up dull in parts. On the other hand, an excess of oil causes the color to fry and blister in the kiln. Experience only guided by sound advice will teach the exact proportion to use of any medium, whether of spirit or oil. To an experienced touch it is easy enough to ascertain when the pigments are in a good state for working. It is practically impossible to give any hard and fast rule in the matter, each particular case being subject to varied conditions requiring special treatment. It may, however, be generally assumed that too much oil has been used when the color looks shiny, has a tendency to overflow the outline and dries slowly. On the other hand, if the color is difficult to lay on, looks rough, dries very dull and too rapidly, then, probably, a little more oil is needed.

IN using dry colors, it is of the utmost importance to grind them with the mediums employed until absolutely smooth and free from grit. A glass muller or palette knife may be employed for this purpose. Do not put out or prepare more color than you need at a sitting; for a frequent cause of failure is the use of colors which have become fat from too long exposure to the air. The same advice applies to tube colors, which by professional

workers are considered unfit for use when they have been out on the palette, say for twenty-four hours. Indeed, the great drawback to tube colors is that being already ground with oil they become too fat for use in the tube if kept long.

## BLUE AND GOLD CHINA DECORATION.

EXCELLENT effects in the decoration of china are often produced by the simplest means, and nothing is more pleasing in its way than monochrome painting in blue, enhanced by appropriate finish in lines of gold.

We are familiar with the striking effects produced by Japanese artists in their rapid, picturesque delineation of various subjects in monochrome upon vases, tea-pots and similar objects. These are the sort of articles that our own amateurs frequently buy to embellish with gold outlines and refine them with satisfactory results; but greater finish of workmanship and far softer effects in color can be obtained by executing the whole of the decoration one's self. Many subjects may be happily employed

in this class of work, either of flowers, figures, landscapes or conventional ornament.

There are several colors on the Lacroix list which will produce tones of dark blue, resembling in some measure the richness of imported work in underglaze. Dark blue (bleu foncé), with the addition

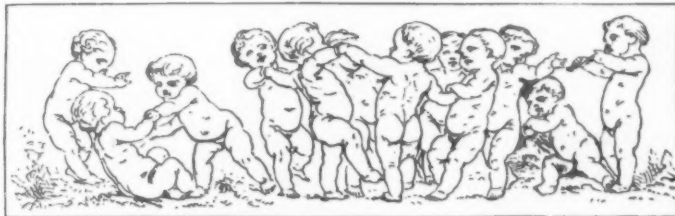
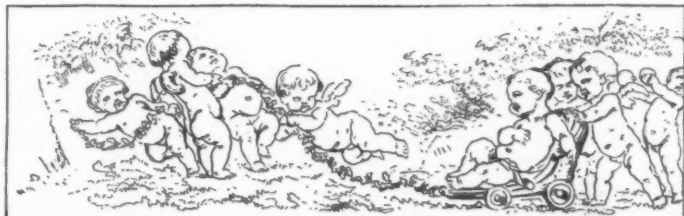
of one-tenth part of dark green No. 7, gives a very trustworthy color, especially if, for a second firing, the darker parts of the design are repainted. Old tile blue and old Rouen blue are of weaker tone, producing in the work an effect of vagueness. Old blue is a color well liked, but its tone is duller than that of dark blue, and has in it a suggestion of purple. Two fire blue is one of the newer paints introduced by Marsching & Co., and is a very beautiful color of a higher key than either of those above named. Two applications and firings are needed to bring out its full beauty.

Any floral design in blue monochrome is much enhanced by a background of Chinese yellow, which should be laid in a clear tint of considerable strength. This color changes greatly in firing, and if the tint is laid too thin its effect may be lost altogether. All tints must, however, be laid with sufficient delicacy to avoid a streaky and uneven surface, one of the worst of faults. The design chosen should be executed with all the smoothness and gradation of tone required by work using the full palette of colors. After the first firing the darkest shading will be greatly enriched by another wash of blue. Any depth of tone desired can be obtained by repeated applications and firings. Amateur workers, in their effort to obtain rich effects in color, often lay on their first washes too heavily, which has a tendency to make the work blister in firing.

If birds are in the design painted, each little pinion of wing and tail should be finished with a line of gold, and other lines may be added at will—for instance, where a high light strikes the head or breast. A gold outline is generally used to surround the whole object.

Cracker jars in French china are very pretty without any background except soft clouds of gold in spots over the surface; or, in lieu of these, an irregular succession of many parallel but broken lines of gold, resembling "water lines." Irregular spots of gold in scattered groups, or any tasteful original device, come well in this style of decoration. Gold lines must never come into direct contact with color, until the latter has been fired. Unfluxed gold is better for use over color than the ordinary fluxed preparation.

F. E. HALL.



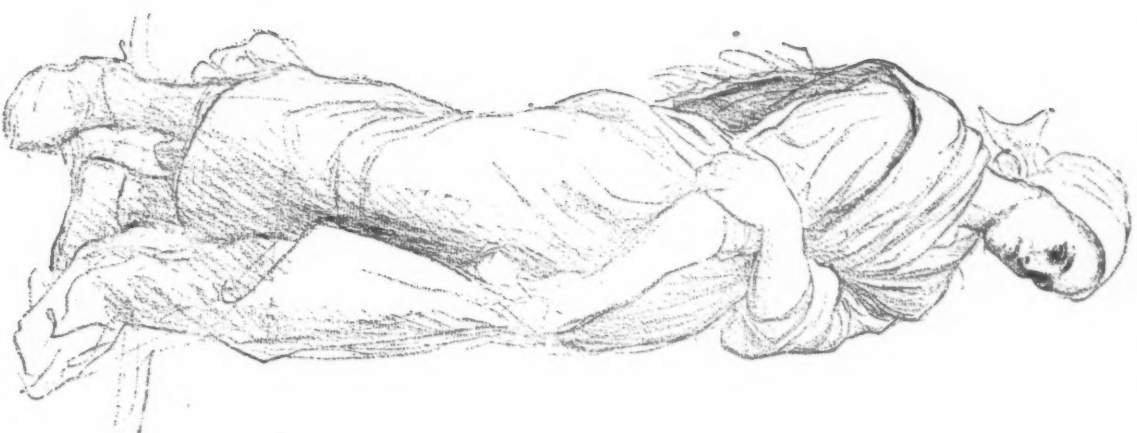
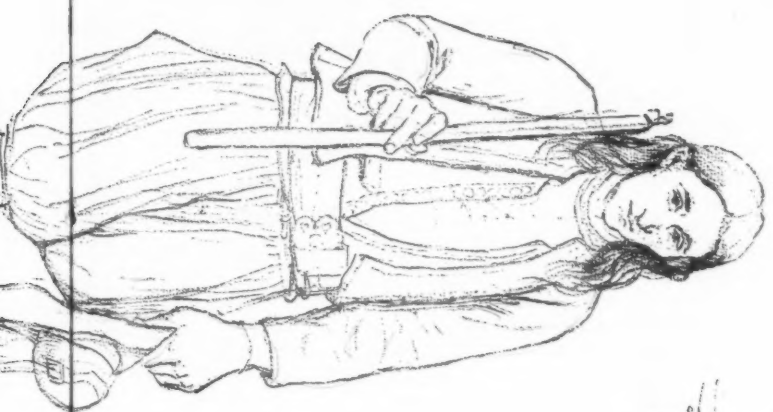




STUDIES  
BY  
MODERN  
ARTISTS.

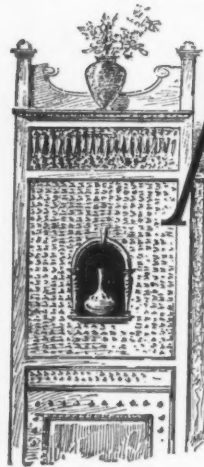


JULES BRETON.



# THE HOUSE

## A REMODELLED HALL ENTRANCE.



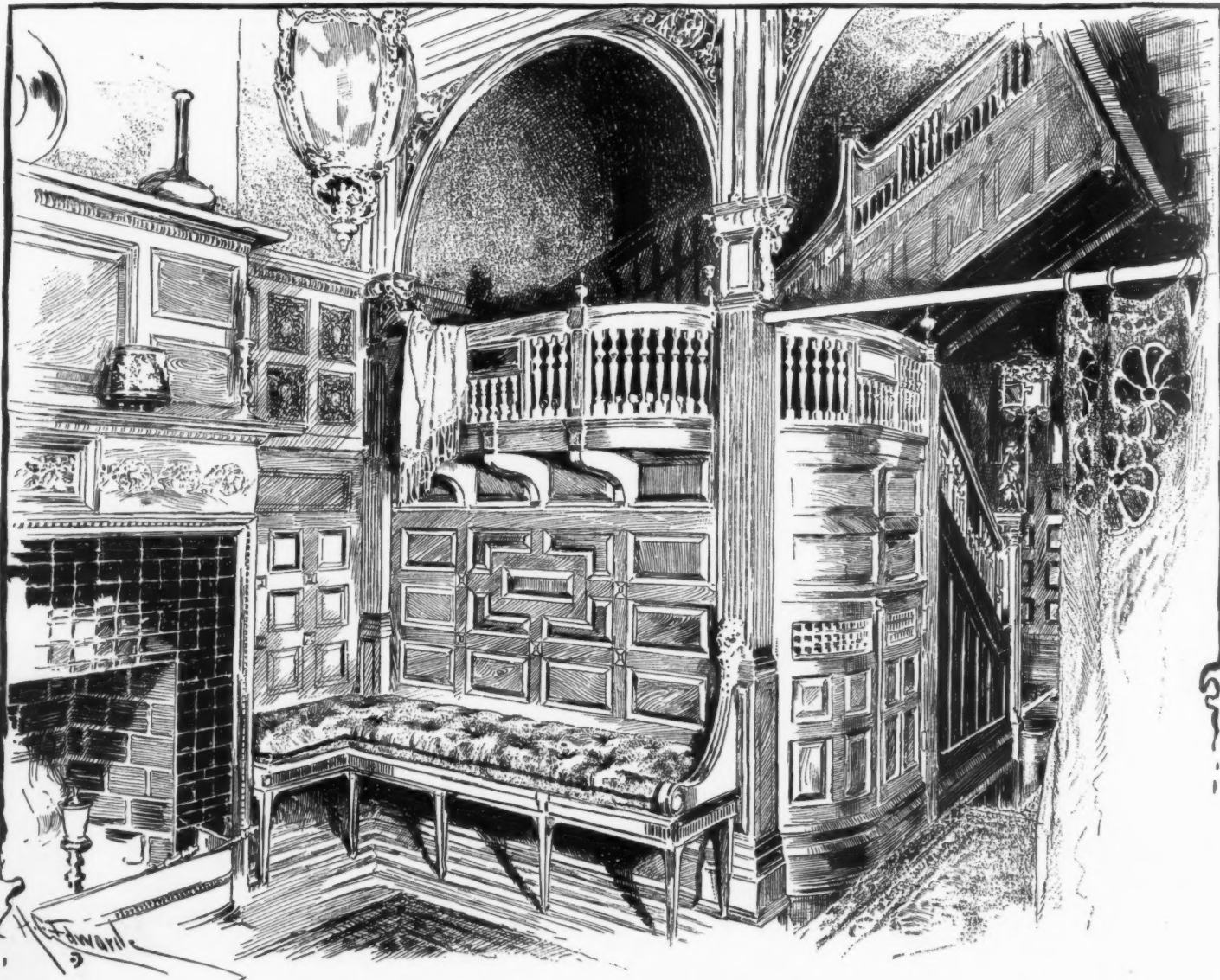
**M**OST architects of reputation every now and then receive an order to transform the lower story of one of our ugly and inconvenient city houses into something like what is shown in our illustration of a "Hall and Staircase." And if people were aware of how easily it can be done there would be still more orders of that sort. As a rule, in one of our city houses, you take three steps from the vestibule to the foot of the stairs. To right or left, as it may happen, are the folding-doors of the "front parlor," into which the visitor must incontinently turn, whether he is an intimate friend or an utter stranger. For before him opens a narrow passage, with a door at the end of it, it is true, opening into the "back parlor," but which is used only to pass through when going down the gloomy back stairs to dinner. In many city houses we have, of late, changed all that. It is really very little trouble to do

so. The alterations can all be made while the family is away for the summer. It is only necessary to take down the wall and door that separates the back of the staircase from the "back parlor." It is replaced, in the case before us, by a light arcade of two arches supported by a fluted pillar. One of these arches is about half filled by the panelled back of the staircase, replacing the lath and plaster partition which has been removed. The panelling is carried round the corner, into the hall, and masks the lower stairs, to which access is gained by a door, not as plainly shown as it might be in our drawing. The artist, however, has been careful to show that the lower stairs are lit through glass bull's-eyes inserted in one of the panels. It is evident that more light may be had by increasing the number of glass panels. A portière, hung across a stout curtain rod, takes the place of the former door, and, being half open, invites one into the new room which has been made out of the old "back parlor." This is a central hall, having nearly the position and the functions of the Roman atrium. It is a convenient place from which to reach any other part of the house. Consequently, it is more often used for the purposes of a parlor and of a common sitting-room than either of the old parlors were likely to be. As a rule both of these were practically "company rooms," seldom or never used by members of the family on ordinary occasions. But the new hall, more easy of access and more familiar-looking usually becomes the recognized meeting ground of the family. A lift may connect it with the kitchen, in which case it may be used as a dining-room. But, in New York, it is more

common to build an extension to the rear which contains the dining-room. In new houses the central hall is sometimes carried up for two or more stories, which gives it a very noble appearance when the other dimensions are large in proportion. In remodelled houses this is inadvisable. To turn to the special features of our design. The space over the stair back, in the inner arch, is often filled with Egyptian or Japanese lattice work. We prefer it open, as shown, protected simply by a balustrade. The wood-work would look very well in quartered oak, cherry or even southern pine. A high panelled dado is usually carried all around the hall. Above it, the wall is commonly painted in distemper with some shade of Pompeian red or salmon color, and the same is used for the wall of the staircase. A broad frieze, stencilled in tones of dark blue and green, may be added. The same colors should prevail in the portière, and the tiling of the fireplace should contrast with the warm colors of the walls and wood-work. The chimney corner, as will be seen, may be made very cosy and attractive with cushioned seats, lamps and sconces of burnished metal, and a row of carios on the mantelshelf. The floor should be covered by a rug; and there may be a large centre table in the middle of the room.

## HINTS ABOUT BUYING FURNITURE.

WE have several times taken occasion to point to the strong and handsome forms of old English furniture as offering desirable models to modern furniture-makers. In drawing-room furniture of the last century this



HALL AND STAIRCASE IN A NEW YORK HOUSE.



solidity was often combined with a remarkable degree of elegance. What is generally called, by the dealers, "Queen Anne" furniture embraces a wide variety of styles and tastes, and, in fact, much that is in reality Victorian. In this there is, of necessity, much that is ugly and clumsy, sought for only because it is old-fashioned and, such of it as is in good order, well made. The style or rather styles that we have reference to are those which show the influence of Thomas Chippendale, who published his book of designs in 1754, and of Thomas

English, and were to many people more pleasing than that of the originals whence they were derived.

The Chippendale chairs offer a very comfortable broad seat, with a back well cushioned or caned for the shoulders, and slanting at an easy angle. Less movable articles, such as cabinets, were more richly decorated, and, though often of English make, were perhaps oftener imported. While mahogany, with or without brass mountings, was in favor for tables, chairs and bureaus, drawing-room cabinets and other show pieces were as

though light frame of solid mahogany, were very elegant affairs, especially when supplied with richly covered movable cushions. Some of his specialties were tables with movable legs and top divided so that they might be readily convertible from oblong to square or triangular, and vice versa card tables which fitted into one another, so as to be out of the way when not needed, and the like. The mechanism of these articles is as simple as it is ingenious, and such as not easily to get out of order. Some of these good qualities it is possible to



A CORNER IN A  
NEW YORK DINING-  
ROOM, SHOWING SIDE-  
BOARD WITH GLAZED CUP-  
BOARD FOR CHINA AND GLASS.

often of satinwood, sometimes decorated with marquetry, and usually with ormolu insertions and mouldings. In panelled pieces the centre of the panel was often painted; either with a conventional arabesque of

flowers and wreaths, or with dainty, Boucher-like groups of figures or picturesque landscapes. The workmanship even of the most delicate of these pieces, especially when of English make, is very good, and while they are far more elegant than modern drawing-room furniture of the sort, they are also, it is needless to say, more substantial.

Sheraton was cleverer and more ingenious than his predecessor, and he, perhaps, sinned less often against good taste. He was particularly fertile in mechanical expedients, and his work, while less bulky than Chippendale's, was quite as well put together. His comfortable sofas, with wide seats and slanting backs, with as many as eight well-made straight legs, supporting a strong

find in modern furniture with a little searching. W. may give a few guiding hints. Carving and inlaying must not be looked for unless one has a very long purse. The cost of really artistic work of the sort is now enormous, and one is almost sure to be imposed upon with machine carving, pressed wood, and other shams, and with marquetry neat and accurate enough, but devoid of all serious qualities of design and of slight stability. American walnut, being unfashionable, is usually the cheapest of hard woods, and in a room of a generally sober scheme of color it looks well. In bookcases, cupboards, desks and bureaus the tendency is still with us to overdo the Eastlake principle of showing construction. Ornament, indeed, often simulates construction, and we have elaborately wrought hinges, clamps and other brass or iron-work, which have no functions other than those of mere ornament to perform. The result is not only ugly and costly, but it is the most meretricious kind of a sham. A great deal may be done in furniture, as well as in permanent interior fittings, with the openwork panels imported in quantities from Japan, Egypt and India. For cupboard and cabinet doors, backed with bright-colored silk curtains, or for screens, nothing can be more desirable.

Sheraton, whose designs for cabinet-makers were published in 1791. Even of these we would by no means recommend that exact copies should be made. As has already been pointed out in *The Art Amateur*, Sheraton and Chippendale designs often show traces of badly harmonized Gothic, rococo and Chinese ornament mingled together in very questionable taste. But in many cases they were inspired by the best continental work of the period; which designs simplified, cleared of unnecessary detail, and with the constructive lines well established, gained a new character which may fairly be called



## TAPESTRY PAINTING.



THE series of four plates descriptive of "The Seasons," after Boucher, is completed in this number, Spring and Summer having been given in the last issue. Although belonging to a series, there is no reason why any of the plates should not be used separately. Enlarged to the proper size, each could be used singly for a fire

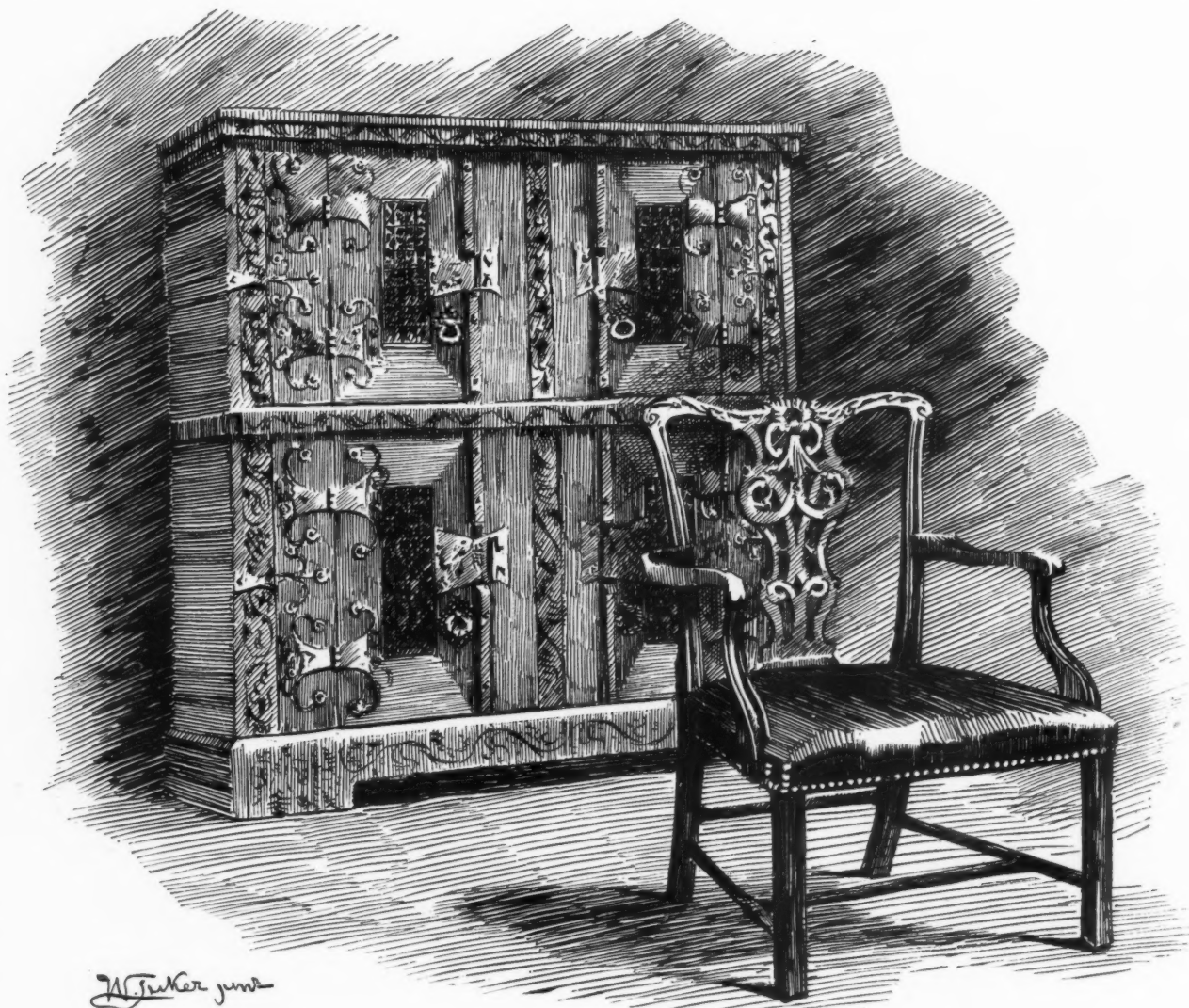
screen, Winter being especially suitable for such a purpose. Among other uses the set could be adapted

medium and a little water. The medium should be used with all the colors. After the local tint has been scrubbed in so that the canvas is thoroughly soaked, and is still wet, paint into the shadows a bright grass green, made by mixing indigo and yellow, remembering always to shake the indigo before using. By this method of painting into the red its complementary color, most beautiful transparent shadows are obtainable. The hair may now be put in. For different shades of golden hair, take brown mixed with yellow for the shadows or a mixture of indigo, sanguine and yellow. For the local tint take yellow with a very little ponceau added; this gives the desired tawny shade. By diluting it more or less, either a flaxen or golden brown can be obtained. When the first painting is undeniably dry the flesh and hair can be accentuated with the same colors already used, the high lights being taken out with a pen-knife. Hints for using the knife with proper effect were given in our last number under "Tapestry Painting Notes," so they need not be repeated here.

## ART AT HOME.

## VI.—PICTURES (CONTINUED).

AS to the formation of a picture gallery on a small scale a good deal might be said, but it would resolve itself almost all into the one maxim, "Please yourself." The object of having unpleasant or doleful or ugly pictures I have never been able to find out, and I cannot conceive why artists should paint them. Once upon a time representations of the sufferings and deaths of martyrs were part of the decoration of every church, but they were painted not to give pleasure, but to excite religious emotion. It thus comes to pass that in every public gallery there are fine pictures by great artists which I, for one, should be sorry to hang on a wall in my house. They are useful as 'contributions toward the history of art, and it is quite right that they should be preserved where their method may be studied and the skill of the artist admired. It is, in fact, for instruction that a great collection like that in our London



A CHIPPENDALE ARM-CHAIR AND AN OLD GERMAN LINEN PRESS.

for chairs in tapestry painting, each picture being set in a framework similar in style to that published in *The Art Amateur* for November, 1889. In this case they would not need enlarging. To paint them, procure a piece of the best fine wool canvas and paint with Gré-*nie's* dyes and medium, now obtainable at most of the principal stores for art materials. Some very small tapestry brushes will be needed for marking in the features, hands and feet. Although full directions for flesh painting in tapestry have been frequently given in our columns, many of our new subscribers may be glad to have them repeated.

First, with the finest brush obtainable, mark in all the features, and with a larger brush put in the broad shadows at the same time. Do this with two shades of sanguine, following the drawing very carefully, the outline of which should have been previously pounced on canvas, tightly and evenly stretched in a wooden frame. When the work is dry put in the local flesh tint with the palest possible shade of sanguine, diluted with

For the sky and clouds take indigo blue, greatly diluted, for the clear parts; paint into this while still wet some gray for the clouds. In "Spring" and "Winter" a sunset effect might be introduced with a pale shade of yellow toward the horizon, into which paint either rose or ponceau. For the gray stonework use gray for the local tint, adding a little brown to warm the shadows and introducing some very delicate bright rainbow tints blending into each other. Lay in the foliage and sheaves of wheat first with flat washes of the lightest tint; when these are dry work up the detail. The fire and smoke in "Winter" must be first painted in with a pale tint of yellow, blotting in some ponceau before it is dry. Use sanguine and deeper shades of yellow separately for the glowing flame, and for the smoke take brown and gray. Paint the drapery in "Autumn" yellow; in "Winter" pale blue; in "Spring" a very delicate mauve or salmon pink. When finished the paintings must be properly steamed; this process is necessary in order to render the dyes permanent.

National Gallery has been formed and exists; but the private collector has wholly different ends in view. You want, first, perhaps, to make a good and safe investment, and you want, furthermore, to have what you can admire and enjoy before your eyes. It is wholly different with a public collection, where what may be most instructive and useful may yet be absolutely repulsive.

I am glad to say that our National Gallery contains very few of these unpleasant paintings, although it is marvellously representative, and boasts of specimens of a great many different schools and styles. To my eyes a beautiful picture is unceasingly pleasant, and when I am in London I never fail to pay at least a weekly visit to the National Gallery. I generally look at only two or three pictures at each visit. Sometimes it is the Turner water-colors—I care for very few of his oil paintings, though "Crossing the Brook" is the best landscape we have; sometimes it is the two Madonnas: first, that known as the Suffolk Leonardo, of which a version, slightly different and not in such good preser-



vation, is in the Louvre; and then the noble *Ansdei Raphael*, a picture which fills the eye, so to speak, being complete and faultless to a degree unapproached by anything else in the gallery. For color, composition, drawing, beauty and, besides, preservation, this is beyond praise. The *Lionardo*, beautiful as it is, wants color; but the loveliness of the faces, especially of that of the angel, is divine. Again, for color, some of the pictures of the Venetian school are capable of giving direct pleasure. What sweet music is to those fortunate people who have the requisite ear these pictures are to me. There is "*St. Jerome in his Cell*" and the "*Adoration of a Knight*," both probably by the same unknown hand; and the so-called portrait of "*Ariosto*" and the "*Venus and Adonis*," all anonymous pictures, but all full of the same glowing harmonious color. Few people fail to enjoy the sight of a fine sunset; but these pictures may, at least I think so, be equally enjoyed and thrill the mind of any one who looks at them. Besides these great Italian works there are two or three *Van Eycks*, and some other pictures, as, for instance, the "*Magdalen Reading*," which came from Northern schools, and which in their simple scale of harmonious coloring and their exquisite finish are very delightful. I do not mean to say there are not hundreds of charming pictures in the gallery besides these, but I have just picked them out as those I remember when at a distance with the greatest affection. Now, if pictures like these in a public collection, which can only be visited on stated occasions, and for a short time, and where there is not a single easy-chair, can produce such emotion as I have endeavored not so much to describe as to name and mention, what pleasure may we not derive from being the actual owners of a work of the highest art. To some readers what I say on this subject may seem to be absolute nonsense. But to those who have the love of art in them it will be sober, earnest, "eternal verity." "I felt," said a friend who had bought a beautiful landscape—"I felt as if I had bought an estate." He looks at his landscape as if he was visiting some pleasant park that belonged to him.

When, therefore, I venture to counsel a collector to choose for his house pictures that are capable of giving pleasure, I counsel what can seldom be done. I suppose somebody enjoys pictures like those of *Joseph Israels* or of his English imitator, the late *Frank Holl*, but such melancholy scenes, such gloom and unrelieved shade, such sad monotony of color, convey only a disagreeable impression, and instead of paying a large sum to have the privilege of hanging them in my room, I should prefer to look at bare wall paper.

The contemporary artist, both here and in France, and I presume also in America, thinks little or nothing of composition. In, say, a landscape he has carried realism to a marvellous pitch. You can see the clouds flushing up in a sunset, or the water sparkling over the pebbles, and the light flashing through the green leaves. This is all very well; it is, at any rate, better than colored photography; but it partakes of the nature of that great invention. I like what is called an original sketch, especially a sketch of some place I admire; but art should be able to do something more than this. If we tried the landscapes in our great annual shows by the standards of *Claude* or of *Turner* not one-tenth part of the number would obtain admission. When this sort of thing is done with such skill as that shown by, say, *Mr. Brett* or *Mr. Hook* I can admire it a little; but I cannot go so far as to tell what would be an untruth and say it is art. You might as well call the house painter who "grains" a panel so that you cannot

distinguish it from maple an artist and his work a picture. I want something more, and I greatly regret to say I fail to find it among modern artists, with very few exceptions.

So far, I fear my remarks on the choice of subjects and artists have been of a negative character. Let me try and state positively what I want in a picture. We may, for argument's sake, assume that an artist's drawing and perspective and his touch or brush work are all correct; but to make a picture, not a mere transcript or sketch from nature, but a picture, there must be composition first. In landscape composition is almost everything, since the color, the light and shade and the treatment or sentiment are prescribed by the choice of subject. In figure pictures it is hardly so important, yet how much a little of it helps a story! I can only think of three members of our Royal Academy who systematically study it; and there is no landscape paint-



MOTIVE FOR DECORATION. "PAN PIPES."

er among them, though of one it may be said that he shows signs that he is aware of his own deficiencies in this respect.

Next let us take harmony of coloring. Unfortunately, perhaps, for myself, I am hurt by discordant coloring, the more so as I see little else. I am unwilling to mention the names of living artists; but among what were called the "pictures of the year," last summer in London, I only saw two, both small and inconsiderable, which were not absolutely "out of tune" to my eyes—positively discordant, and about as pleasant as a barrel organ or the tooth-ache. The ignorance of the principles of coloring which prevails among so-called artists is perfectly astonishing; yet some of the stiff, quaint old saints of an illuminated manuscript or a "gold ground" in the early rooms of the National Gallery are redeemed by their harmonious tints, and are preferable to ninety-nine out of a hundred modern pictures. Some artists take refuge among the tertiaries, and so avoid very glaring false concords, but a great majority are mere experimenters, and much more often fail than succeed; while nearly all fall into the common error of thinking that brilliant coloring is to be obtained by the use of bright colors, just as our architects think that to make a building ornamental it must be covered with ornament.

Thirdly, we should have sentiment in a picture. By sentiment I do not mean poetry only, or anything more than a certain amount of meaning. That is why I am not content with a mere transcript from nature. Here is a picture by *Mr. Robert Bateman*: a dark green bank of pine trees, through the topmost branches of which a little light struggles; dark green grass of the same tint, with some white weeds dimly seen; in the foreground,

partly concealed in the long grass, the figure of a knight in armor lying dead, and in one of the trees a black raven. Here is another by *Miss Kate Greenaway*: two lovers, the girl in white, the man in dark purple, the grass freckled with daisies, an almond-tree in blossom behind and a gold sky with a big yellow moon in it. Here is a landscape by *Mr. John Tenniel*: a deep green background of old trees against a sunset sky, and in the twilight an Irishman driving home his pig. These are examples of different kinds, but all have a certain effect, and are pleasant to look at, because the composition is devoted to telling the story, such as it is; because the coloring is harmonious to the highest degree and because the sentiment, tragedy, melodrama or comedy is clear.

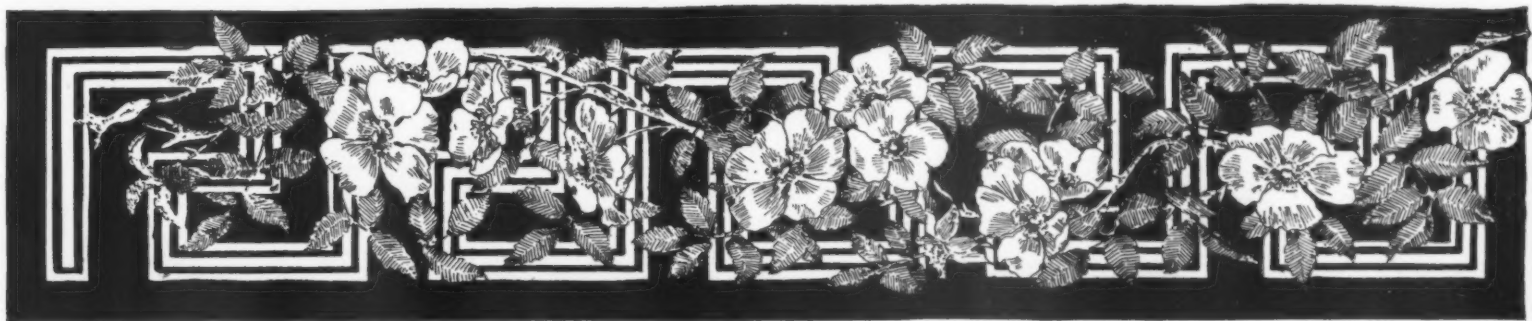
This matter of sentiment is more important than appears at first sight, and our modern artists fail in it quite as much as in composition and coloring. When you buy a picture take care that you are not taken by the title. A good picture does not require a title. It should tell its own story. It should neither be dependent on a showman, like a panorama, nor require a poetical quotation to eke out an imperfectly painted scene. Some of *Landseer's* are too much of this character, but we can forgive a great deal to the artist of "*Alexander and Diogenes*." But his best work is independent of title. "*Jack in Office*," "*Uncle Tom and his Wife*," "*The Children of the Mist*" and "*Dignity and Impudence*" tell their own tale, and though we are glad to have the titles, we could do quite as well without them. This is especially the case with *Landseer's* masterpiece. Here is a Scotch colley, or sheep dog, leaning sadly over a coffin on which a shepherd's plaid is partly spread; near it is an old Bible and a pair of horn spectacles; the background is a room of a small Highland cottage. The picture represents "*The Shepherd's Chief Mourner*" and does not need a title to tell us so. It can represent nothing else.

As to the hanging of pictures a great deal might be written. They are admirably hung now in the National Gallery; but overcrowding used to make many of them unintelligible, and will probably do so again. In some old Dutch pictures we have a gallery represented, and there the pictures are hung close to each other, no care apparently being taken to obtain any effect of balance or any avoidance of violent contrast in color or subject. The late *Mr. Gillott's* pictures were hung in this fashion in rooms specially built for them; but in that case the rooms existed for the pictures, not the pictures for the rooms. Where pictures are used to enhance the decoration of a room, it is quite another thing. There is a beautiful design in the "*Vitruvius Britannicus*," by *Lord Burlington*, for a gallery of sculpture and painting; but here a row of niches is alternated with a row of panels. The statues would have had to be all of the same proportions and the pictures of the same size and shape.

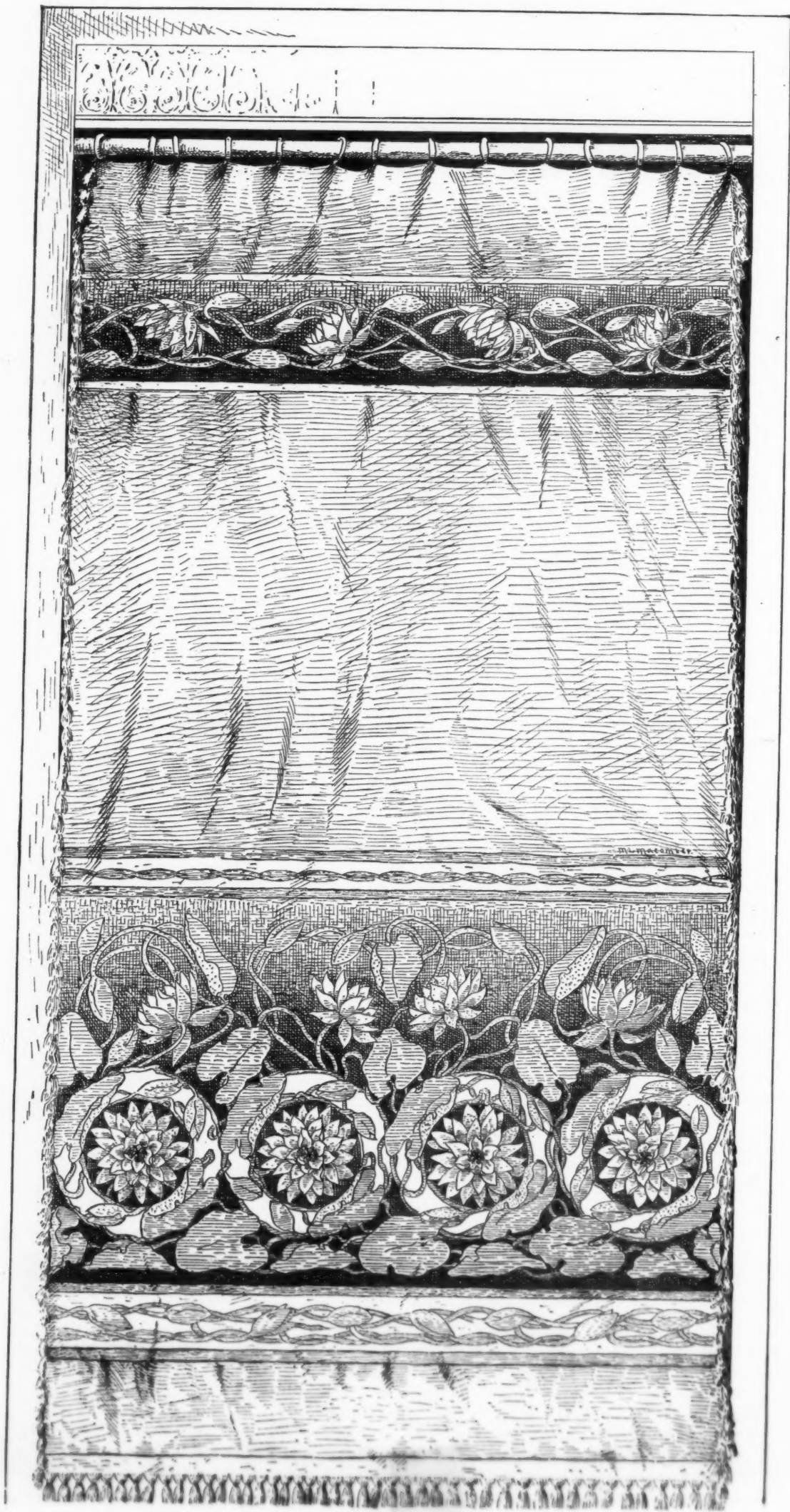
For an ordinary room the chief thing to think of is that the pictures should be placed where they can be properly seen, care being taken at the same time that they do not interfere with the other arrangements of the room, or with its furniture and decorations. If there is a better and more suitable light on one wall than on another, I should be inclined to take all possible advantage of it, and dispose my best pictures in a row, at a suitable height above the eye. But some special favorite or a new acquisition might well stand on an easel, in such a position that it can be seen from, say, the most comfortable sofa in the room.

LONDON, Oct. 1, 1890.

W. J. LOFTIE.



DECORATIVE BORDER FOR PAINTING OR EMBROIDERY. DESIGNED BY THOMAS TRYON.



DESIGN FOR EMBROIDERED PORTIÈRE. BY M. L. MACOMBER.



## Art Needlework.

### FERN DESIGNS FOR TABLE LINEN.



THIS is a day of decoration. Not even the humblest articles of domestic use escape the eye of the household artist. It is to be hoped that white damask table draperies, which were the fond pride of our mothers and grandmothers, will still remain unchanged. Daintiness of napery, delicacy of china, harmony of color and the artistic arrangement of all the accessories of a well-appointed table have a refining influence upon the household hardly to be over-estimated.

The essential embroidery for damask table cloths is the monogram, or initials of the owner, done in white. This should be well chosen both in style and drawing, suitably placed and of perfect workmanship; the same design, reduced, being used for the smaller pieces belonging to a complete set of table linen.

By keeping to white cloths we are enabled to use various pieces of linen embroidered in colors on the table harmonizing with the china. Designs embroidered in gold and white go well with any china, and can be used with any floral decoration. Very elegant table cloths can be made by the combination of drawn work and white embroidery on plain linen of sufficiently heavy texture. It is easy to obtain at all seasons of the year something green for a central ornament for the table. Growing ferns can be used either alone or combined with white or with yellow flowers, and are in harmony with any table setting. With white napery and white and gold china a basket of fine ferns is charming. The maiden-hair fern is the most desirable, on account of its grace and delicacy. A gilded basket frame interwoven with white celluloid splints is a suitable receptacle for the ferns, which are placed in an inner metal pan. These fall gracefully over the sides of the basket without concealing it. A central plant of different growth towering above the mass of ferns adds much to the effect.

For embroidered small pieces to be used with the fern basket, the first essential is a central mat, corresponding in its dimensions to the size of the basket. Smaller pieces, twelve inches square, serve for each cover; doilies, six inches square, for finger-bowls complete the set.

The writer recently designed a fern set of linen, silk embroidered, to be used with a basket of ferns. It is in use now with a table service of solid gold. The follow-

ing description will give the method of working for the benefit of those who are needleworkers.

In the supplement is shown a corner of the centre mat, twenty-two inches square, working size. The design is so arranged that it can be extended to suit larger squares or oblongs, by the alternate inversion of the part that forms the middle of the side. It may be used on a centre piece twenty inches square, by omitting the drawn threads and three rows of narrow vine; finishing, in this case, with the fringe.

The design for the twelve-inch squares consists of a corner piece, to be placed in one corner only; this embroidered part should be laid toward the centre of the table. Several different corner designs may be used for these pieces; the illustration gives two. These mats are sufficiently elaborate when finished with a fringe only, as the additional drawn threads and tiny vines would crowd the corner design, not leaving space enough for it beyond the plate. The finger-bowl doilies are decorated with small broken sprays of fern; these also may vary in drawing and arrangement.

The embroidery is done with a single thread of green filoselle. The shade chosen should have more yellow in it than that of the natural leaf. Many workers err on the side of over-accuracy in selecting colors for working; as all colors depend upon their relation to backgrounds and surroundings. The exact shade of the fern spray itself, placed upon the white of the linen, is harsh and undesirable.

In working the smaller leaves a lighter shade may be sparingly used, the best silk being self-shading. Good effects of light and shade are produced by a single color, provided that the threads are laid very smoothly.

Having transferred the design, commence work at the lower end of a stem, by drawing the end of the thread two or three fine stitches through the mark to fasten it. Outline with a short and tightly drawn stitch, to give the feeling and appearance of a fine wire, to which the stems of the fern may be compared. When the base is reached use the long and short stitch, working from the right. Place the needle for every alternate stitch, a point beyond the line of the design, to produce the exquisitely fine fringed outline of this delicate leaf. Proceed in this manner, always directing the needle toward the base of the leaf, until it is reached on the left. The leaf being so small, a very few stitches will fill it solid. Fasten carefully with two stitches, by passing the needle across and within the lower part of the leaf; bring the needle out on the under side and cut the thread closely.

To do the simple drawn-work design, first make accurate measurements from the edges of the linen, for the required width of the fringe, and draw a group of five or six threads. Then omit as many and draw another group. The threads that are left between the two drawn spaces form the groundwork for the pin-

stitching, which is simply the cross stitch used in tapestry work. This should be done with green threads like those used in the embroidery. The other two rows of this work should be done before the three rows of vine are embroidered. Lastly, when the entire needlework of the cloth is finished, the threads are ravelled for the fringe as far as the outer row of drawn threads, which forms the heading, and prevents further ravelling.

Then take a small crochet hook, and fasten a sufficient quantity of the ravelled threads into the corners to fill them out. Trim the ends with scissors to match the fringe in length. Such a set can be made more elaborate by ornamenting the smaller squares and finger-bowl doilies with an additional row of pinstitching, upon each side of which may be placed the fine conventional vine; also by borders all around each piece to correspond with the large central mat. But we have illustrated the most practical decoration, as the small articles placed about each cover would partially conceal the effect of the full borders.

Hems may be used to finish the edges instead of fringe, although it cannot be denied that this method robs them of some of their daintiness.

We frequently hear complaints of the difficulty in caring for fringed table draperies; but the method is at once so simple and easy that there need be no objection raised. A small hair brush or broom kept for the purpose will straighten the fringe in a few moments.

The linen chosen for this set must not be too fine; very fine linens tumble easily; one that will lie smoothly by its own weight and will fall readily into place if disturbed is the best.

MRS. BARNES BRUCE.

THE design given below is intended to suggest a method of utilizing small pieces of needlework such as are on sale in Oriental stores; also to arrange a large piece of work, that may be executed by instalments on small panels of satin or silk. The panels shown in the design are from genuine Japanese motives. It will be seen that as the border is intended to hang from the edge of a shelf, those forms which in nature are suspended have been alone employed. It is intended that each panel should be entirely distinct from the others. The laburnum, blackberry and a Japanese pink-flowered creeper are those given; spray of maple, wistaria or any of the creepers could fill the others. The framework of the panels is to be of a ribbon plush or velvet, either plain or brocaded, but of one color. Either gold, olive green or dull crimson would probably be most effective. The fringe is to be of exactly the same color as the framework, to carry out the dossal-like character of the whole. The ground color of the panels may be the same, or varied in regular sequence; for instance, old gold plush, almost brown, with yellow satin panels, gives a rich and yet not garish effect.



# THE HOUSE

A REMODELLED HALL ENTRANCE.



**M**OST architects of reputation every now and then receive an order to transform the lower story of one of our ugly and inconvenient city houses into something like what is shown in our illustration of a "Hall and Staircase." And if people were aware of how easily it can be done there would be still more orders of that sort. As a rule, in one of our city

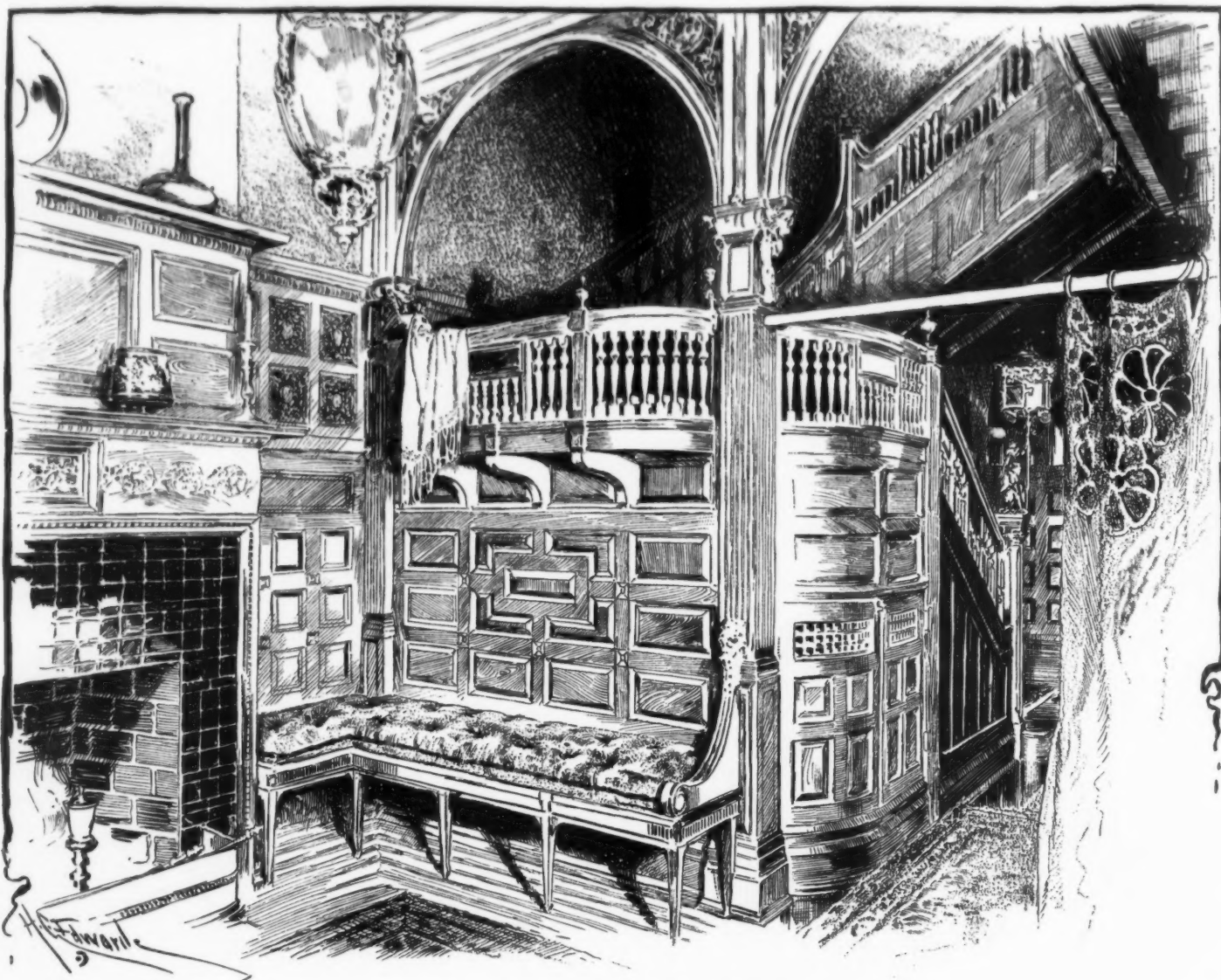
houses, you take three steps from the vestibule to the foot of the stairs. To right or left, as it may happen, are the folding-doors of the "front parlor," into which the visitor must incontinently turn, whether he is an intimate friend or an utter stranger. For before him opens a narrow passage, with a door at the end of it, it is true, opening into the "back parlor," but which is used only to pass through when going down the gloomy back stairs to dinner. In many city houses we have, of late, changed all that. It is really very little trouble to do

so. The alterations can all be made while the family is away for the summer. It is only necessary to take down the wall and door that separates the back of the staircase from the "back parlor." It is replaced, in the case before us, by a light arcade of two arches supported by a fluted pillar. One of these arches is about half filled by the panelled back of the staircase, replacing the lath and plaster partition which has been removed. The panelling is carried round the corner, into the hall, and masks the lower stairs, to which access is gained by a door, not as plainly shown as it might be in our drawing. The artist, however, has been careful to show that the lower stairs are lit through glass bull's-eyes inserted in one of the panels. It is evident that more light may be had by increasing the number of glass panels. A portière, hung across a stout curtain rod, takes the place of the former door, and, being half open, invites one into the new room which has been made out of the old "back parlor." This is a central hall, having nearly the position and the functions of the Roman atrium. It is a convenient place from which to reach any other part of the house. Consequently, it is more often used for the purposes of a parlor and of a common sitting-room than either of the old parlors were likely to be. As a rule both of these were practically "company rooms," seldom or never used by members of the family on ordinary occasions. But the new hall, more easy of access and more familiar-looking usually becomes the recognized meeting ground of the family. A lift may connect it with the kitchen, in which case it may be used as a dining-room. But, in New York, it is more

common to build an extension to the rear which contains the dining-room. In new houses the central hall is sometimes carried up for two or more stories, which gives it a very noble appearance when the other dimensions are large in proportion. In remodelled houses this is inadvisable. To turn to the special features of our design. The space over the stair back, in the inner arch, is often filled with Egyptian or Japanese lattice work. We prefer it open, as shown, protected simply by a balustrade. The wood-work would look very well in quartered oak, cherry or even southern pine. A high panelled dado is usually carried all around the hall. Above it, the wall is commonly painted in distemper with some shade of Pompeian red or salmon color, and the same is used for the wall of the staircase. A broad frieze, stencilled in tones of dark blue and green, may be added. The same colors should prevail in the portière, and the tiling of the fireplace should contrast with the warm colors of the walls and wood-work. The chimney corner, as will be seen, may be made very cosy and attractive with cushioned seats, lamps and sconces of burnished metal, and a row of carvings on the mantelshelf. The floor should be covered by a rug; and there may be a large centre table in the middle of the room.

## HINTS ABOUT BUYING FURNITURE.

We have several times taken occasion to point to the strong and handsome forms of old English furniture as offering desirable models to modern furniture-makers. In drawing-room furniture of the last century this



HALL AND STAIRCASE IN A NEW YORK HOUSE.

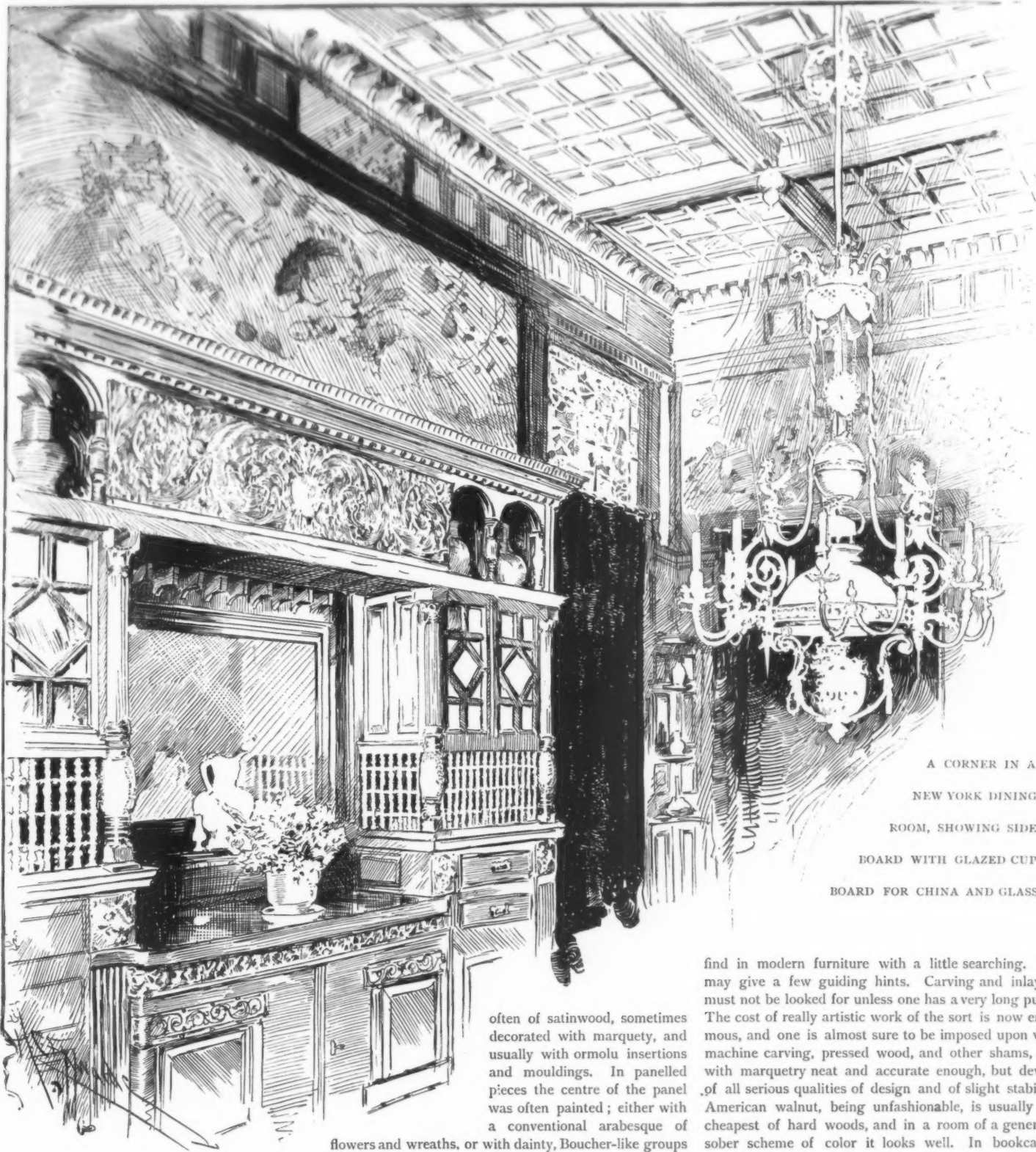


solidity was often combined with a remarkable degree of elegance. What is generally called, by the dealers, "Queen Anne" furniture embraces a wide variety of styles and tastes, and, in fact, much that is in reality Victorian. In this there is, of necessity, much that is ugly and clumsy, sought for only because it is old-fashioned and, such of it as is in good order, well made. The style or rather styles that we have reference to are those which show the influence of Thomas Chippendale, who published his book of designs in 1754, and of Thomas

English, and were to many people more pleasing than that of the originals whence they were derived.

The Chippendale chairs offer a very comfortable broad seat, with a back well cushioned or caned for the shoulders, and slanting at an easy angle. Less movable articles, such as cabinets, were more richly decorated, and, though often of English make, were perhaps oftener imported. While mahogany, with or without brass mountings, was in favor for tables, chairs and bureaux, drawing-room cabinets and other show pieces were as

though light frame of solid mahogany, were very elegant affairs, especially when supplied with richly covered movable cushions. Some of his specialties were tables with movable legs and top divided so that they might be readily convertible from oblong to square or triangular, and vice versa card tables which fitted into one another, so as to be out of the way when not needed, and the like. The mechanism of these articles is as simple as it is ingenious, and such as not easily to get out of order. Some of these good qualities it is possible to



A CORNER IN A  
NEW YORK DINING-  
ROOM, SHOWING SIDE-  
BOARD WITH GLAZED CUP-  
BOARD FOR CHINA AND GLASS.

Sheraton, whose designs for cabinet-makers were published in 1791. Even of these we would by no means recommend that exact copies should be made. As has already been pointed out in *The Art Amateur*, Sheraton and Chippendale designs often show traces of badly harmonized Gothic, rococo and Chinese ornament mingled together in very questionable taste. But in many cases they were inspired by the best continental work of the period; which designs simplified, cleared of unnecessary detail, and with the constructive lines well established, gained a new character which may fairly be called

often of satinwood, sometimes decorated with marquetry, and usually with ormolu insertions and mouldings. In panelled pieces the centre of the panel was often painted; either with a conventional arabesque of flowers and wreaths, or with dainty, Boucher-like groups of figures or picturesque landscapes. The workmanship even of the most delicate of these pieces, especially when of English make, is very good, and while they are far more elegant than modern drawing-room furniture of the sort, they are also, it is needless to say, more substantial.

Sheraton was cleverer and more ingenious than his predecessor, and he, perhaps, sinned less often against good taste. He was particularly fertile in mechanical expedients, and his work, while less bulky than Chippendale's, was quite as well put together. His comfortable sofas, with wide seats and slanting backs, with as many as eight well-made straight legs, supporting a strong

find in modern furniture with a little searching. W. may give a few guiding hints. Carving and inlaying must not be looked for unless one has a very long purse. The cost of really artistic work of the sort is now enormous, and one is almost sure to be imposed upon with machine carving, pressed wood, and other shams, and with marquetry neat and accurate enough, but devoid of all serious qualities of design and of slight stability. American walnut, being unfashionable, is usually the cheapest of hard woods, and in a room of a generally sober scheme of color it looks well. In bookcases, cupboards, desks and bureaux the tendency is still with us to overdo the Eastlake principle of showing construction. Ornament, indeed, often simulates construction, and we have elaborately wrought hinges, clamps and other brass or iron-work, which have no functions other than those of mere ornament to perform. The result is not only ugly and costly, but it is the most meretricious kind of a sham. A great deal may be done in furniture, as well as in permanent interior fittings, with the openwork panels imported in quantities from Japan, Egypt and India. For cupboard and cabinet doors, backed with bright-colored silk curtains, or for screens, nothing can be more desirable.

## TAPESTRY PAINTING.



THE series of four plates descriptive of "The Seasons," after Boucher, is completed in this number, Spring and Summer having been given in the last issue. Although belonging to a series, there is no reason why any of the plates should not be used separately. Enlarged to the proper size, each could be used singly for a fire

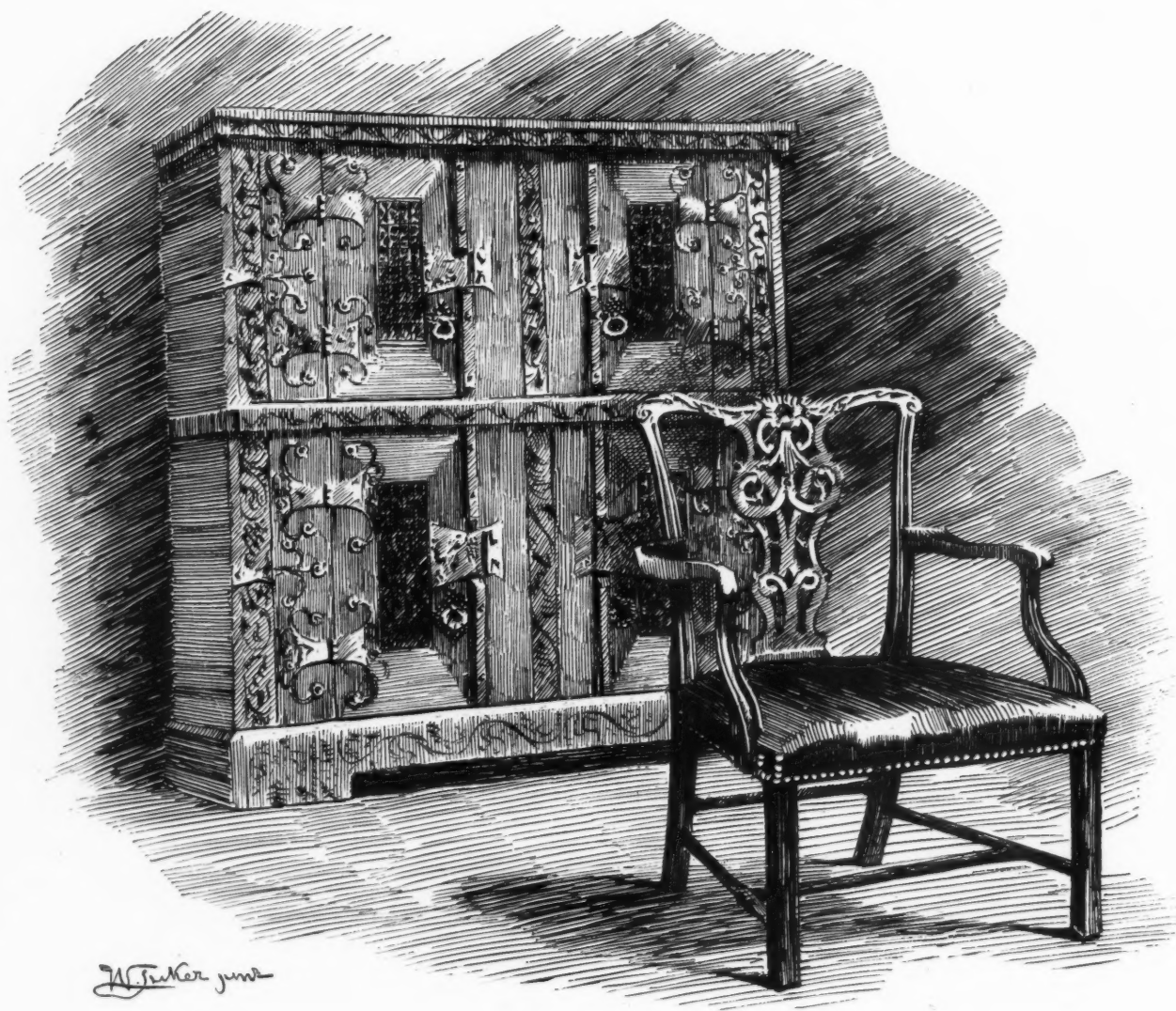
screen, Winter being especially suitable for such a purpose. Among other uses the set could be adapted

medium and a little water. The medium should be used with all the colors. After the local tint has been scrubbed in so that the canvas is thoroughly soaked, and is still wet, paint into the shadows a bright grass green, made by mixing indigo and yellow, remembering always to shake the indigo before using. By this method of painting into the red its complementary color, most beautiful transparent shadows are obtainable. The hair may now be put in. For different shades of golden hair, take brown mixed with yellow for the shadows or a mixture of indigo, sanguine and yellow. For the local tint take yellow with a very little ponceau added; this gives the desired tawny shade. By diluting it more or less, either a flaxen or golden brown can be obtained. When the first painting is undeniably dry the flesh and hair can be accentuated with the same colors already used, the high lights being taken out with a pen-knife. Hints for using the knife with proper effect were given in our last number under "Tapestry Painting Notes," so they need not be repeated here.

## ART AT HOME.

## VI.—PICTURES (CONTINUED).

As to the formation of a picture gallery on a small scale a good deal might be said, but it would resolve itself almost all into the one maxim, "Please yourself." The object of having unpleasant or doleful or ugly pictures I have never been able to find out, and I cannot conceive why artists should paint them. Once upon a time representations of the sufferings and deaths of martyrs were part of the decoration of every church, but they were painted not to give pleasure, but to excite religious emotion. It thus comes to pass that in every public gallery there are fine pictures by great artists which I, for one, should be sorry to hang on a wall in my house. They are useful as 'contributions toward the history of art, and it is quite right that they should be preserved where their method may be studied and the skill of the artist admired. It is, in fact, for instruction that a great collection like that in our London



A CHIPPENDALE ARM-CHAIR AND AN OLD GERMAN LINEN PRESS.

for chairs in tapestry painting, each picture being set in a framework similar in style to that published in *The Art Amateur* for November, 1889. In this case they would not need enlarging. To paint them, procure a piece of the best fine wool canvas and paint with Gréne's dyes and medium, now obtainable at most of the principal stores for art materials. Some very small tapestry brushes will be needed for marking in the features, hands and feet. Although full directions for flesh painting in tapestry have been frequently given in our columns, many of our new subscribers may be glad to have them repeated.

First, with the finest brush obtainable, mark in all the features, and with a larger brush put in the broad shadows at the same time. Do this with two shades of sanguine, following the drawing very carefully, the outline of which should have been previously pounced on canvas, tightly and evenly stretched in a wooden frame. When the work is dry put in the local flesh tint with the palest possible shade of sanguine, diluted with

For the sky and clouds take indigo blue, greatly diluted, for the clear parts; paint into this while still wet some gray for the clouds. In "Spring" and "Winter" a sunset effect might be introduced with a pale shade of yellow toward the horizon, into which paint either rose or ponceau. For the gray stonework use gray for the local tint, adding a little brown to warm the shadows and introducing some very delicate bright rainbow tints blending into each other. Lay in the foliage and sheaves of wheat first with flat washes of the lightest tint; when these are dry work up the detail. The fire and smoke in "Winter" must be first painted in with a pale tint of yellow, blotting in some ponceau before it is dry. Use sanguine and deeper shades of yellow separately for the glowing flame, and for the smoke take brown and gray. Paint the drapery in "Autumn" yellow; in "Winter" pale blue; in "Spring" a very delicate mauve or salmon pink. When finished the paintings must be properly steamed; this process is necessary in order to render the dyes permanent.

National Gallery has been formed and exists; but the private collector has wholly different ends in view. You want, first, perhaps, to make a good and safe investment, and you want, furthermore, to have what you can admire and enjoy before your eyes. It is wholly different with a public collection, where what may be most instructive and useful may yet be absolutely repulsive.

I am glad to say that our National Gallery contains very few of these unpleasant paintings, although it is marvellously representative, and boasts of specimens of a great many different schools and styles. To my eyes a beautiful picture is unceasingly pleasant, and when I am in London I never fail to pay at least a weekly visit to the National Gallery. I generally look at only two or three pictures at each visit. Sometimes it is the Turner water-colors—I care for very few of his oil paintings, though "Crossing the Brook" is the best landscape we have; sometimes it is the two Madonnas: first, that known as the Suffolk Lionardo, of which a version, slightly different and not in such good preser-



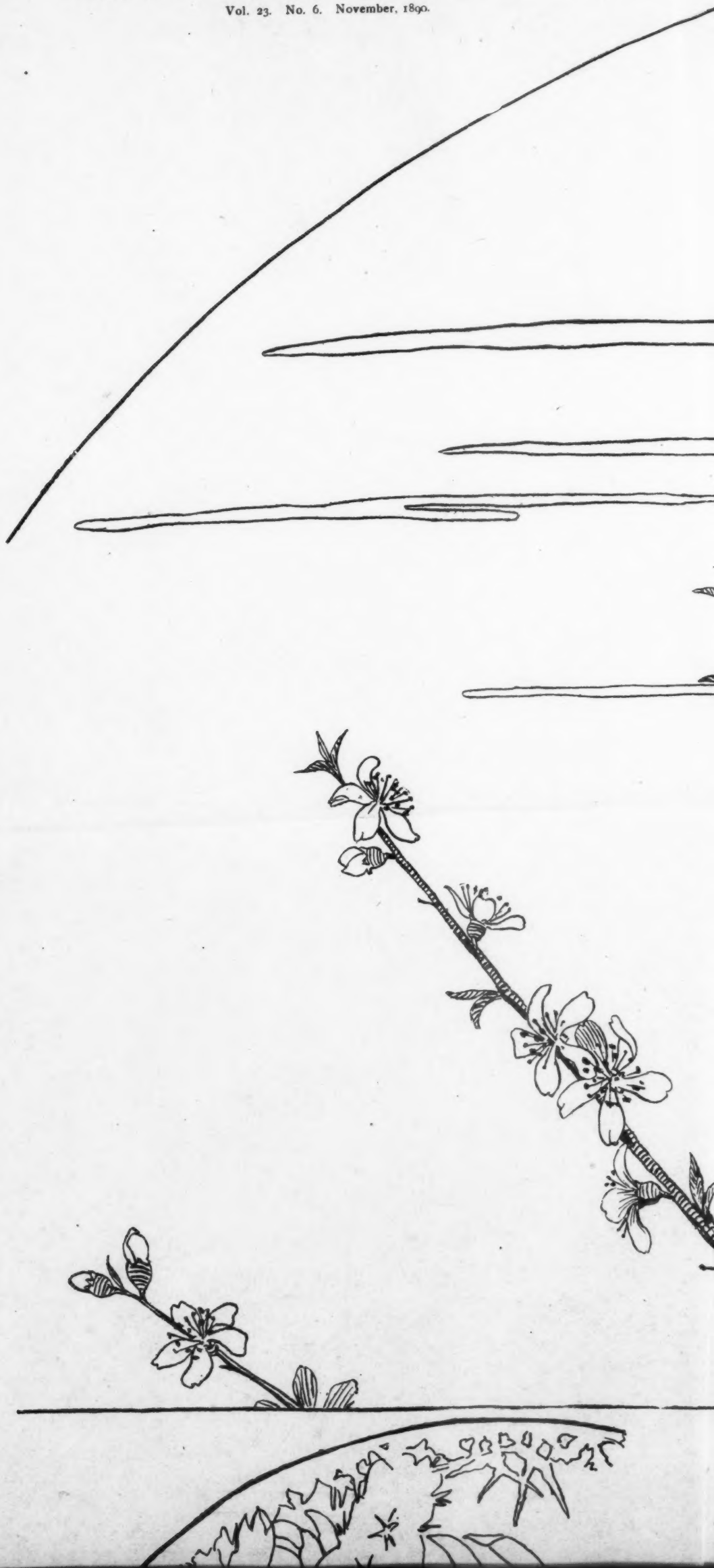


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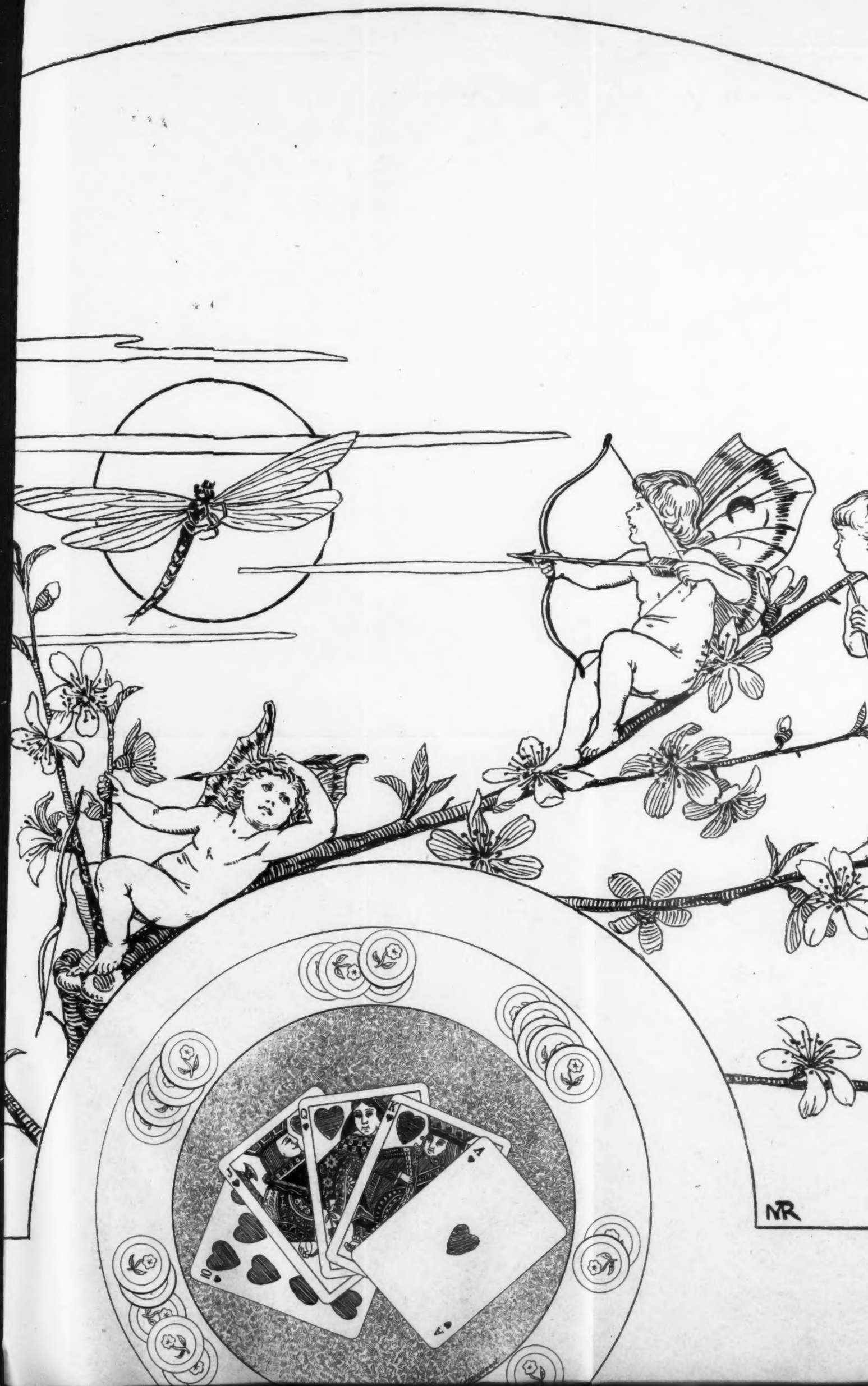
# Supplement to The Art Amateur.

Vol. 23. No. 6. November, 1890.









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PLATE 877.—DESIGN FOR A FAN MOUNT.

By MARION REID.

A miniature drawing of this was given in the October part.

(For directions for treatment, see page 126.)



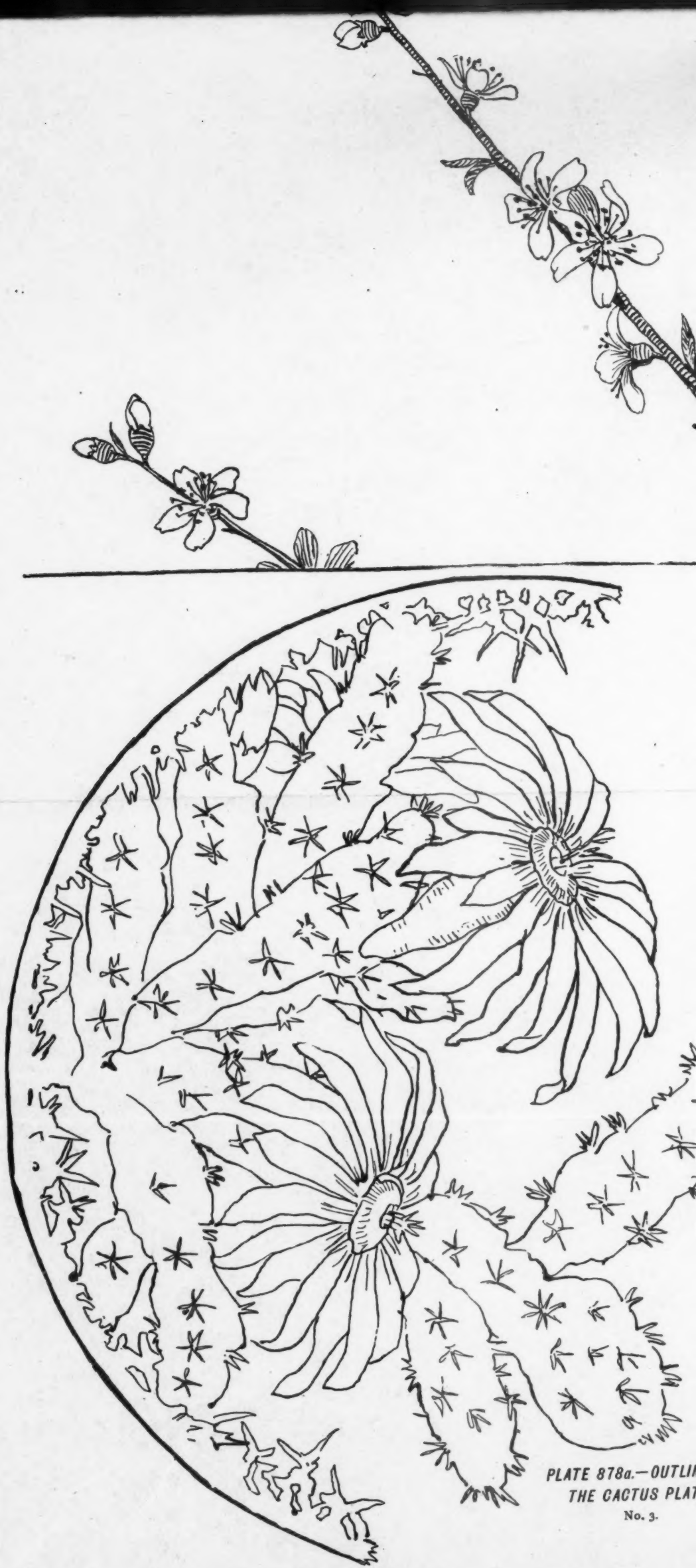


PLATE 878a.—OUTLINE  
THE CACTUS PLANT  
No. 3.



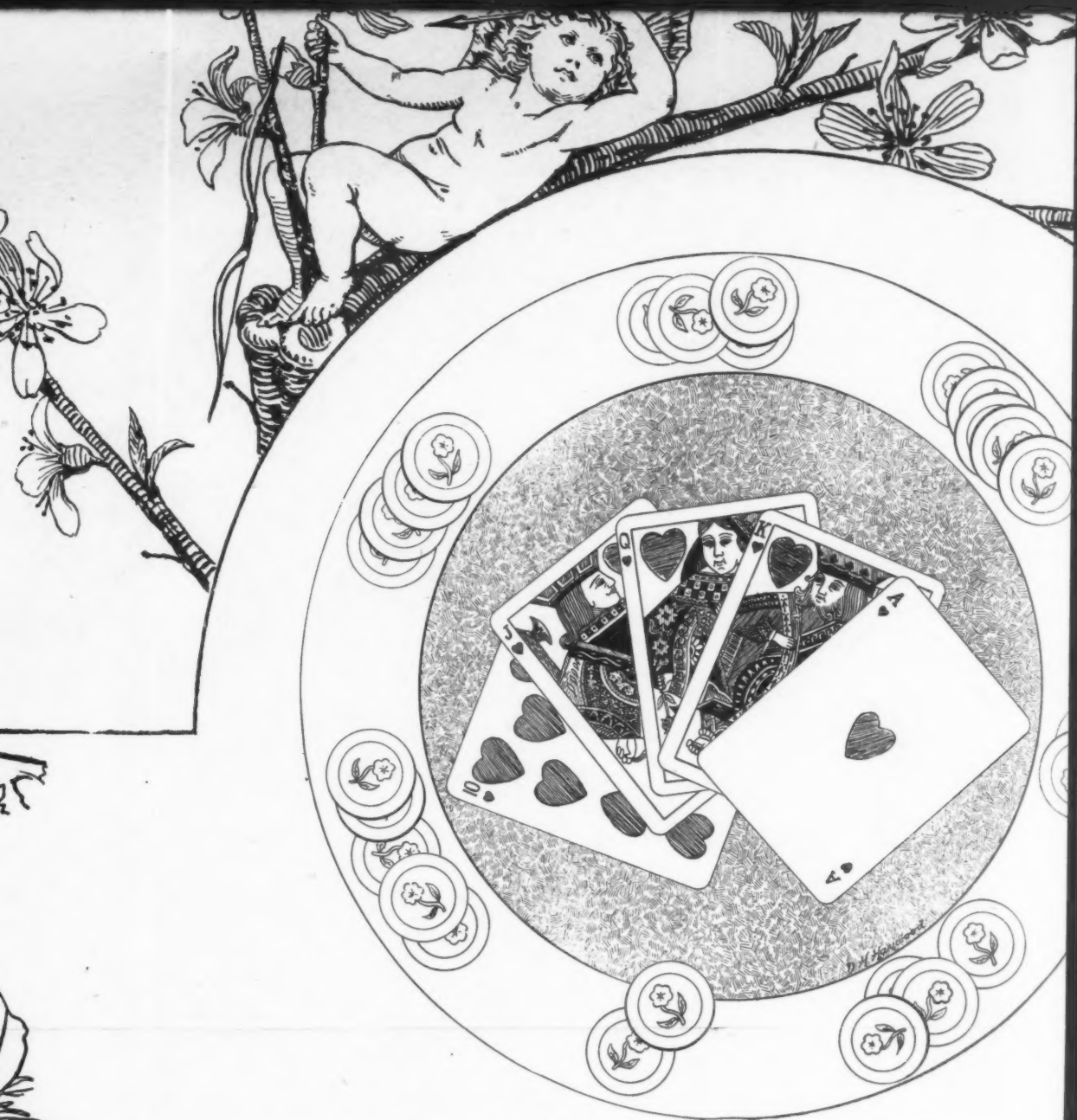


PLATE 877a.—A "KITTY" FOR CARD PLAYERS, FOR CHINA PAINTING.



878a.—OUTLINE OF  
CACTUS PLATE.  
No. 3.

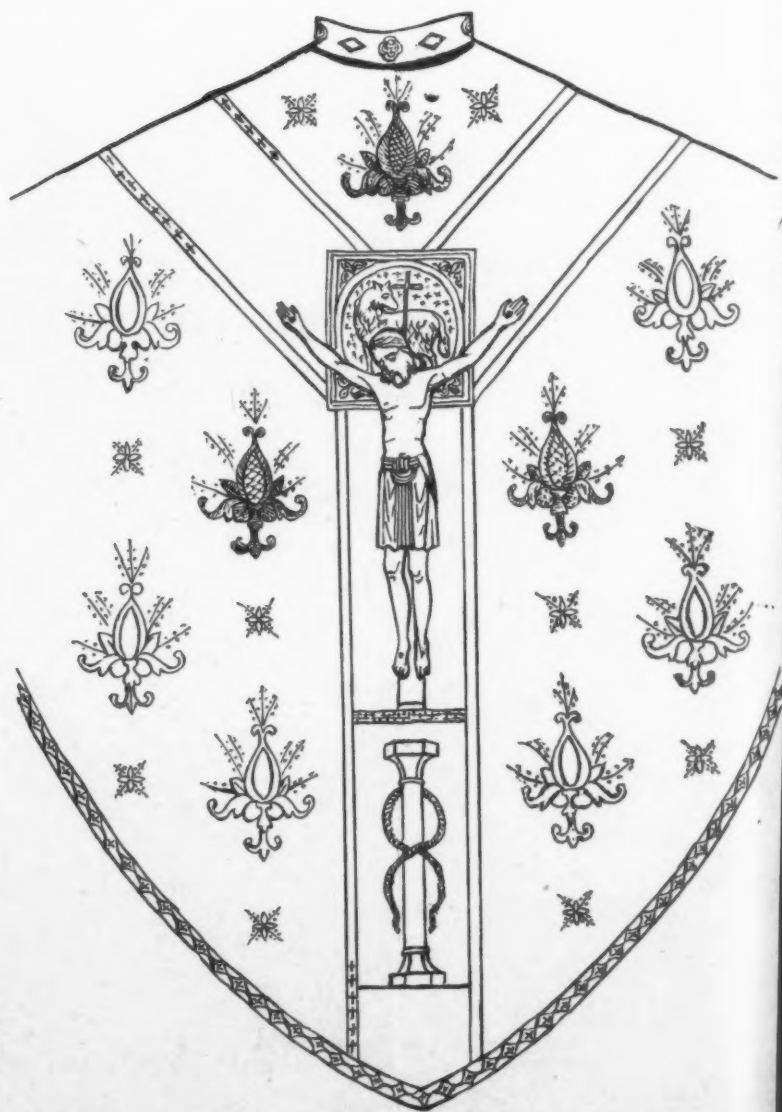


PLATE 878.—CHASUBLE IN EMBROIDERY, AFTER AN ANCIENT MODEL.

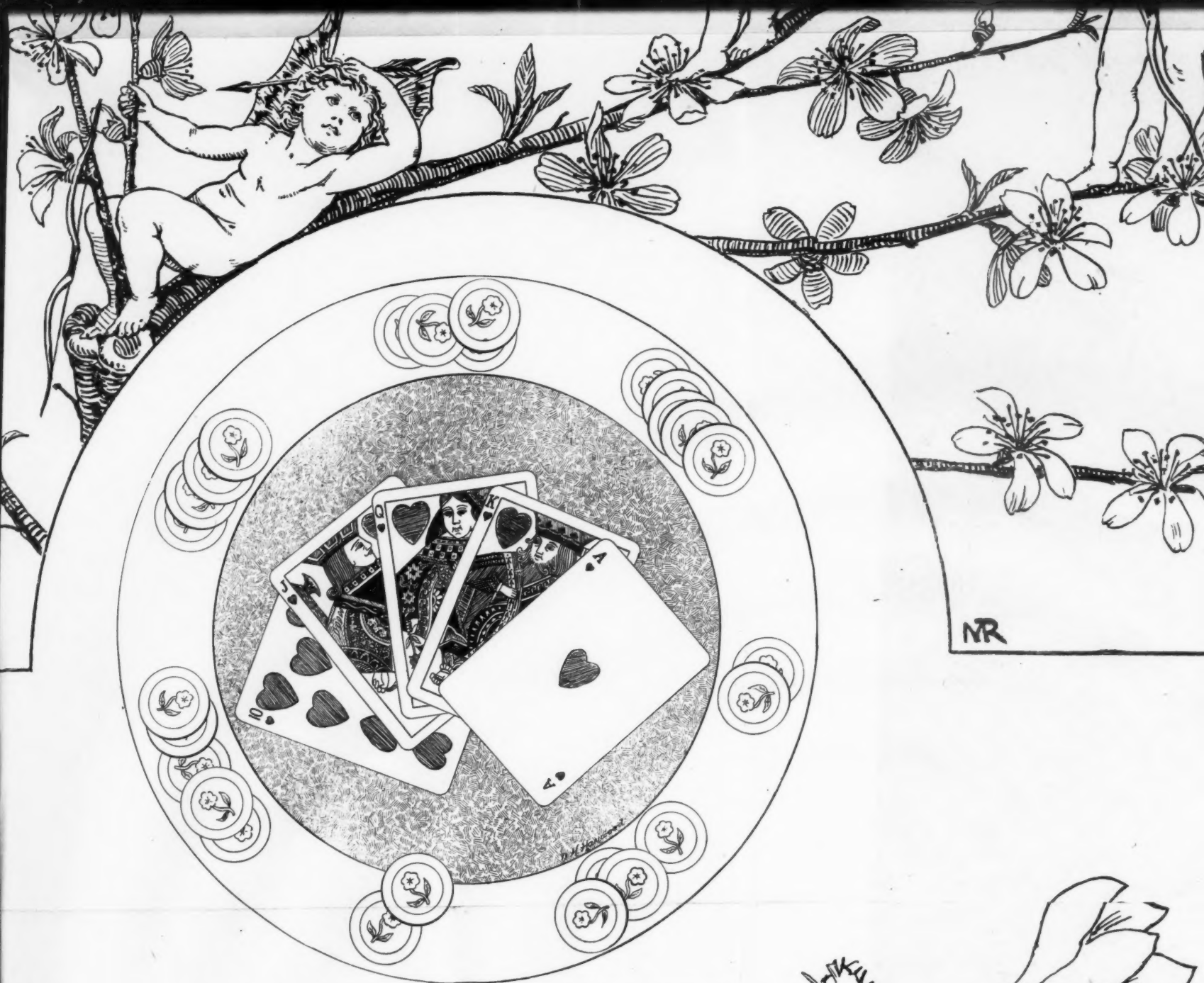


PLATE 877a.—A "KITTY" FOR CARD PLAYERS, FOR CHINA PAINTING.

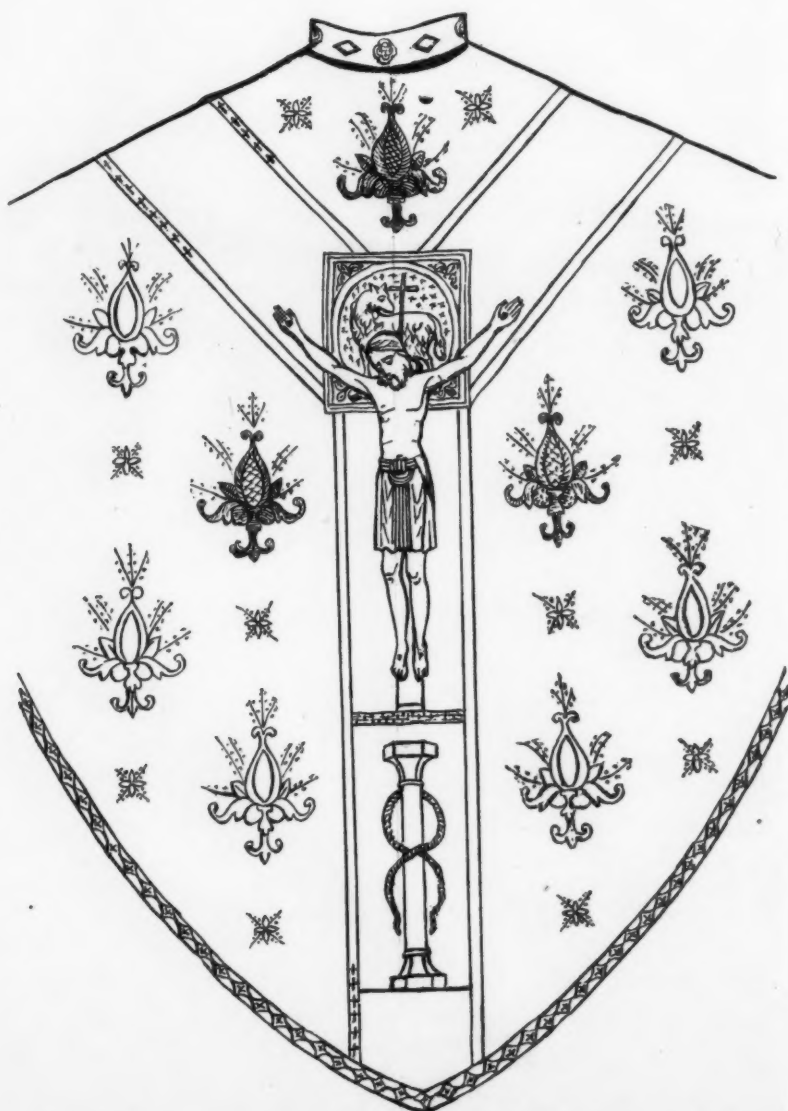


PLATE 878.—CHASUBLE IN EMBROIDERY, AFTER AN ANCIENT MODEL.



PLATE 878b.  
OUTLINE OF THE  
CACTUS PLATE.

No. 2.





378b.  
OF THE  
PLATE.  
a.



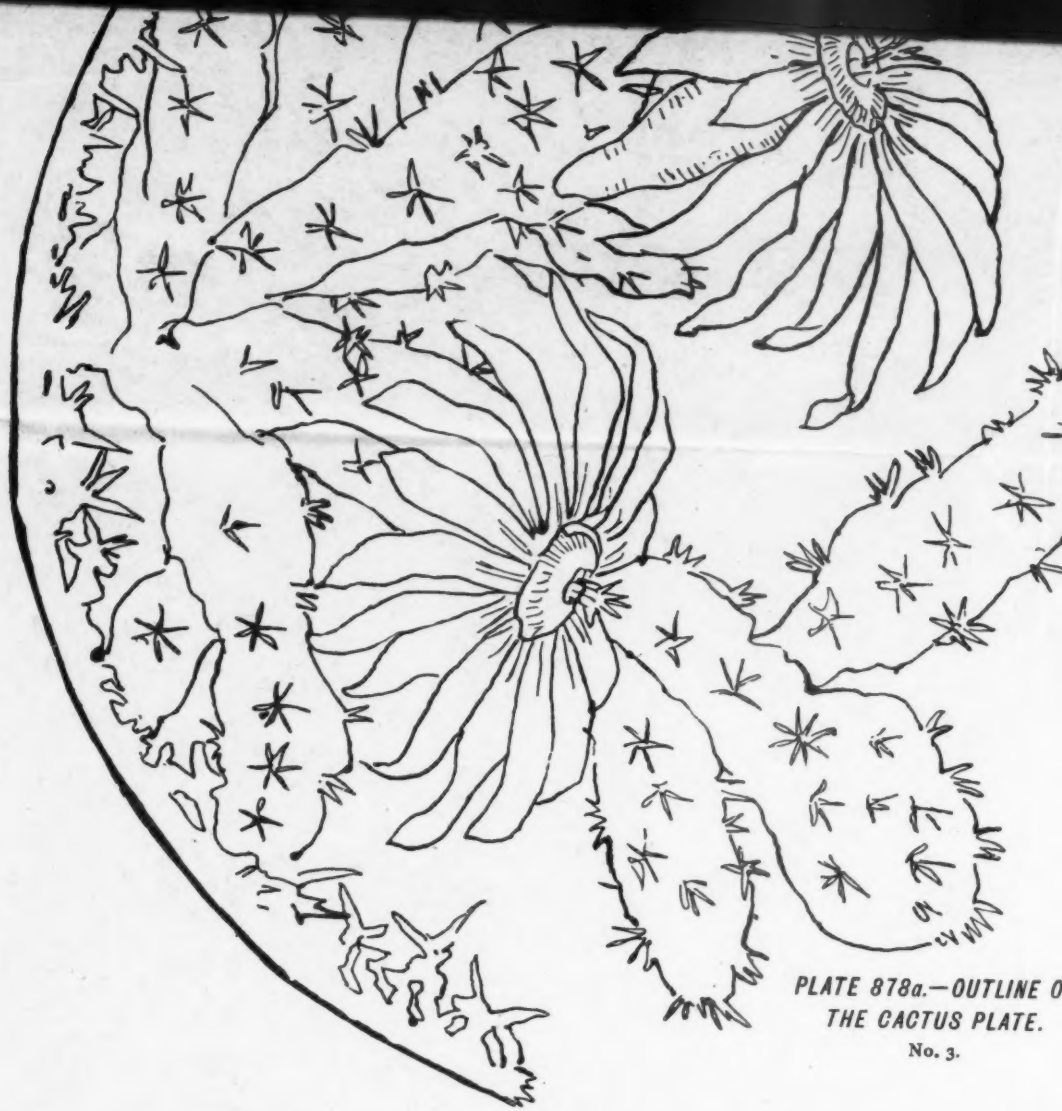


PLATE 878a.—OUTLINE OF  
THE CACTUS PLATE.  
No. 3.



PLATE 878c.—  
DESIGN FOR SALVER, FLAT-CHASING.

(A quarter only shown.)

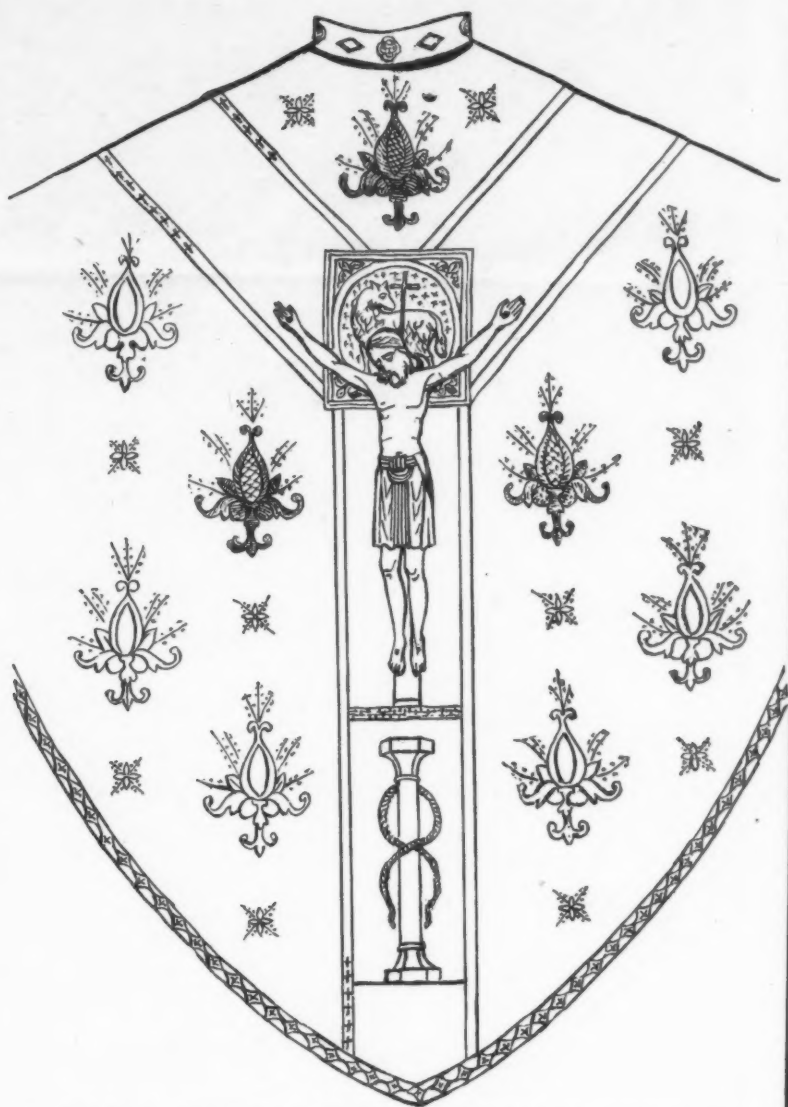
By W. E. J. GAWTHORP.

(For treatment, see page 127.)





PLATE 877a.—A "KITTY" FOR CARD PLAYERS, FOR CHINA PAINTING.



a.—OUTLINE OF  
CTUS PLATE.  
No. 3.

PLATE 878.—CHASUBLE IN EMBROIDERY, AFTER AN ANCIENT MODEL.

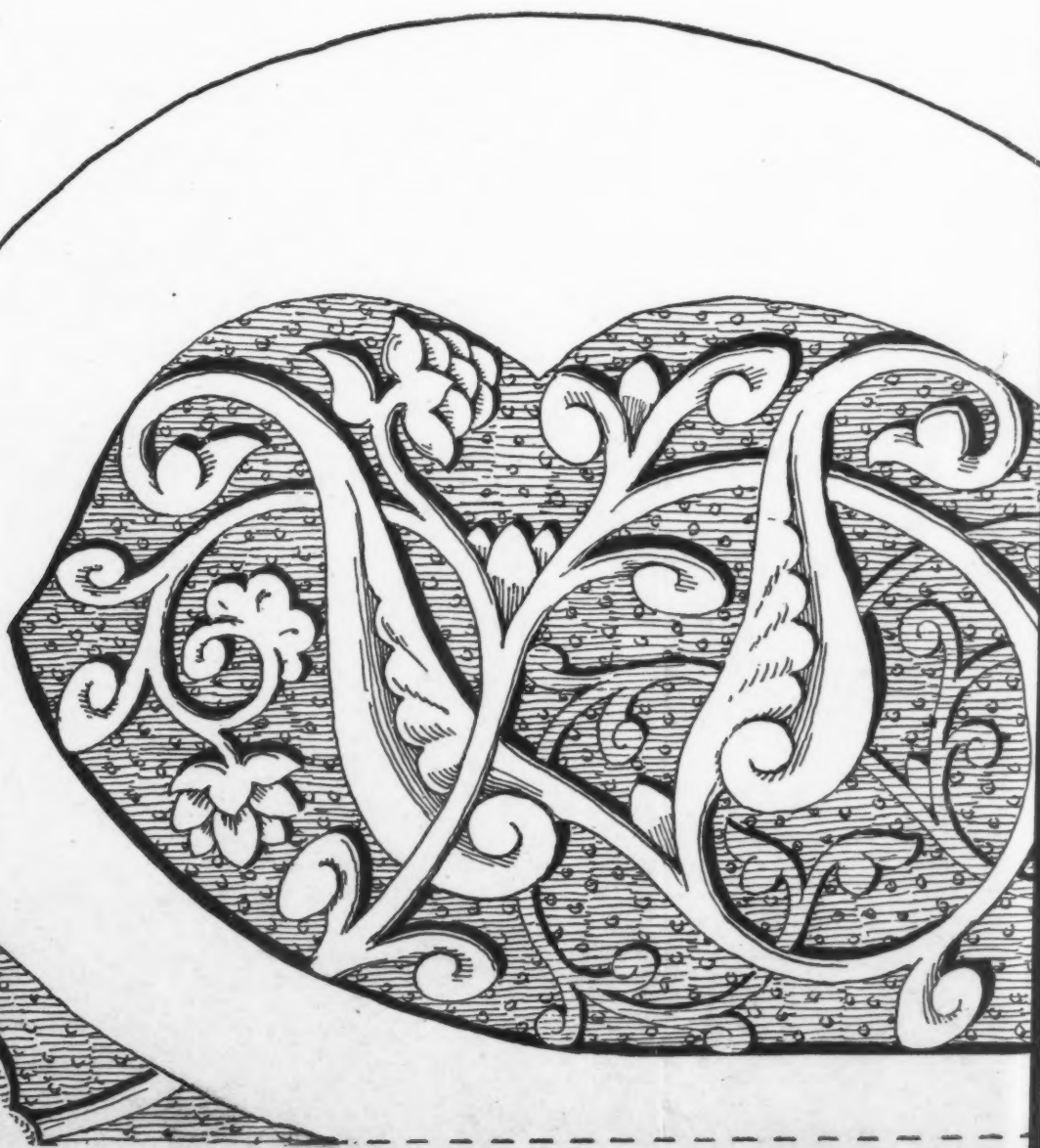
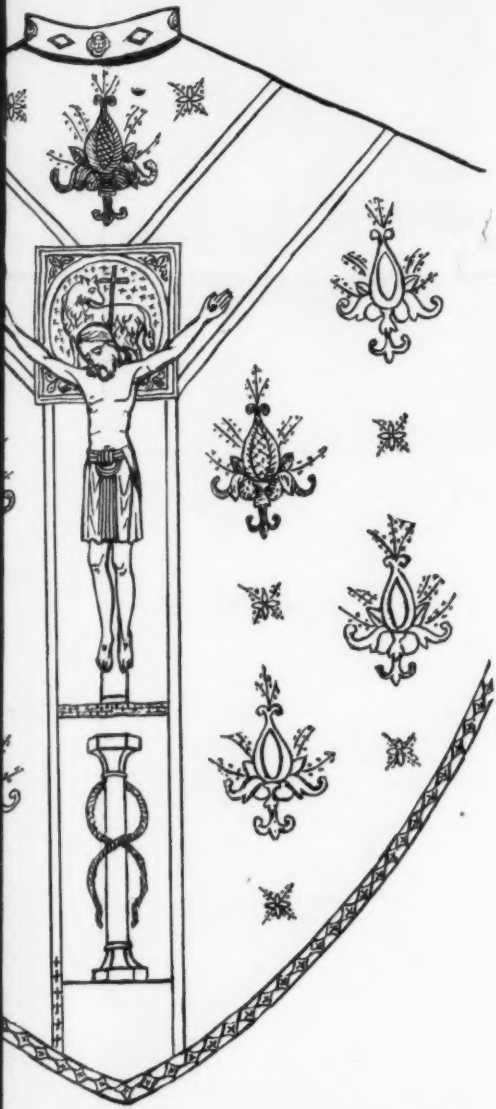


PLATE 878a.—WOOD CARVING, PERSIAN STYLE. SECOND OF A SET  
(The companion designs will follow in The Art

FOR CARD PLAYERS, FOR CHINA PAINTING.



IN EMBROIDERY, AFTER AN ANCIENT MODEL.



PLATE 878b.  
OUTLINE OF THE  
CACTUS PLATE.  
No. 2.



PLATE 878d.—BUTTER SAUCER DECORATIONS.  
Completion of the set.



RVING, PERSIAN STYLE. SECOND OF A SET OF SIX CHAIR BACKS. By C. M. JENCKES.  
(The companion designs will follow in The Art Amateur.)





RATIONS.







vation, is in the Louvre; and then the noble *Ansdei Raphael*, a picture which fills the eye, so to speak, being complete and faultless to a degree unapproached by anything else in the gallery. For color, composition, drawing, beauty and, besides, preservation, this is beyond praise. The *Lionardo*, beautiful as it is, wants color; but the loveliness of the faces, especially of that of the angel, is divine. Again, for color, some of the pictures of the Venetian school are capable of giving direct pleasure. What sweet music is to those fortunate people who have the requisite ear these pictures are to me. There is "*St. Jerome in his Cell*" and the "*Adoration of a Knight*," both probably by the same unknown hand; and the so-called portrait of "*Ariosto*" and the "*Venus and Adonis*," all anonymous pictures, but all full of the same glowing harmonious color. Few people fail to enjoy the sight of a fine sunset; but these pictures may, at least I think so, be equally enjoyed and thrill the mind of any one who looks at them. Besides these great Italian works there are two or three Van Eycks, and some other pictures, as, for instance, the "*Magdalen Reading*," which came from Northern schools, and which in their simple scale of harmonious coloring and their exquisite finish are very delightful. I do not mean to say there are not hundreds of charming pictures in the gallery besides these, but I have just picked them out as those I remember when at a distance with the greatest affection. Now, if pictures like these in a public collection, which can only be visited on stated occasions, and for a short time, and where there is not a single easy-chair, can produce such emotion as I have endeavored not so much to describe as to name and mention, what pleasure may we not derive from being the actual owners of a work of the highest art. To some readers what I say on this subject may seem to be absolute nonsense. But to those who have the love of art in them it will be sober, earnest, "eternal verity." "I felt," said a friend who had bought a beautiful landscape—"I felt as if I had bought an estate." He looks at his landscape as if he was visiting some pleasant park that belonged to him.

When, therefore, I venture to counsel a collector to choose for his house pictures that are capable of giving pleasure, I counsel what can seldom be done. I suppose somebody enjoys pictures like those of Joseph Israels or of his English imitator, the late Frank Holl, but such melancholy scenes, such gloom and unrelieved shade, such sad monotony of color, convey only a disagreeable impression, and instead of paying a large sum to have the privilege of hanging them in my room, I should prefer to look at bare wall paper.

The contemporary artist, both here and in France, and I presume also in America, thinks little or nothing of composition. In, say, a landscape he has carried realism to a marvellous pitch. You can see the clouds flushing up in a sunset, or the water sparkling over the pebbles, and the light flashing through the green leaves. This is all very well; it is, at any rate, better than colored photography; but it partakes of the nature of that great invention. I like what is called an original sketch, especially a sketch of some place I admire; but art should be able to do something more than this. If we tried the landscapes in our great annual shows by the standards of Claude or of Turner not one-tenth part of the number would obtain admission. When this sort of thing is done with such skill as that shown by, say, Mr. Brett or Mr. Hook I can admire it a little; but I cannot go so far as to tell what would be an untruth and say it is art. You might as well call the house painter who "grains" a panel so that you cannot

distinguish it from maple an artist and his work a picture. I want something more, and I greatly regret to say I fail to find it among modern artists, with very few exceptions.

So far, I fear my remarks on the choice of subjects and artists have been of a negative character. Let me try and state positively what I want in a picture. We may, for argument's sake, assume that an artist's drawing and perspective and his touch or brush work are all correct; but to make a picture, not a mere transcript or sketch from nature, but a picture, there must be composition first. In landscape composition is almost everything, since the color, the light and shade and the treatment or sentiment are prescribed by the choice of subject. In figure pictures it is hardly so important, yet how much a little of it helps a story! I can only think of three members of our Royal Academy who systematically study it; and there is no landscape paint-



MOTIVE FOR DECORATION. "PAN PIPES."

er among them, though of one it may be said that he shows signs that he is aware of his own deficiencies in this respect.

Next let us take harmony of coloring. Unfortunately, perhaps, for myself, I am hurt by discordant coloring, the more so as I see little else. I am unwilling to mention the names of living artists; but among what were called the "pictures of the year," last summer in London, I only saw two, both small and inconsiderable, which were not absolutely "out of tune" to my eyes—positively discordant, and about as pleasant as a barrel organ or the tooth-ache. The ignorance of the principles of coloring which prevails among so-called artists is perfectly astonishing; yet some of the stiff, quaint old saints of an illuminated manuscript or a "gold ground" in the early rooms of the National Gallery are redeemed by their harmonious tints, and are preferable to ninety-nine out of a hundred modern pictures. Some artists take refuge among the tertiaries, and so avoid very glaring false concords, but a great majority are mere experimenters, and much more often fail than succeed; while nearly all fall into the common error of thinking that brilliant coloring is to be obtained by the use of bright colors, just as our architects think that to make a building ornamental it must be covered with ornament.

Thirdly, we should have sentiment in a picture. By sentiment I do not mean poetry only, or anything more than a certain amount of meaning. That is why I am not content with a mere transcript from nature. Here is a picture by Mr. Robert Bateman: a dark green bank of pine trees, through the topmost branches of which a little light struggles; dark green grass of the same tint, with some white weeds dimly seen; in the foreground,

partly concealed in the long grass, the figure of a knight in armor lying dead, and in one of the trees a black raven. Here is another by Miss Kate Greenaway: two lovers, the girl in white, the man in dark purple, the grass freckled with daisies, an almond-tree in blossom behind and a gold sky with a big yellow moon in it. Here is a landscape by Mr. John Tenniel: a deep green background of old trees against a sunset sky, and in the twilight an Irishman driving home his pig. These are examples of different kinds, but all have a certain effect, and are pleasant to look at, because the composition is devoted to telling the story, such as it is; because the coloring is harmonious to the highest degree and because the sentiment, tragedy, melodrama or comedy is clear.

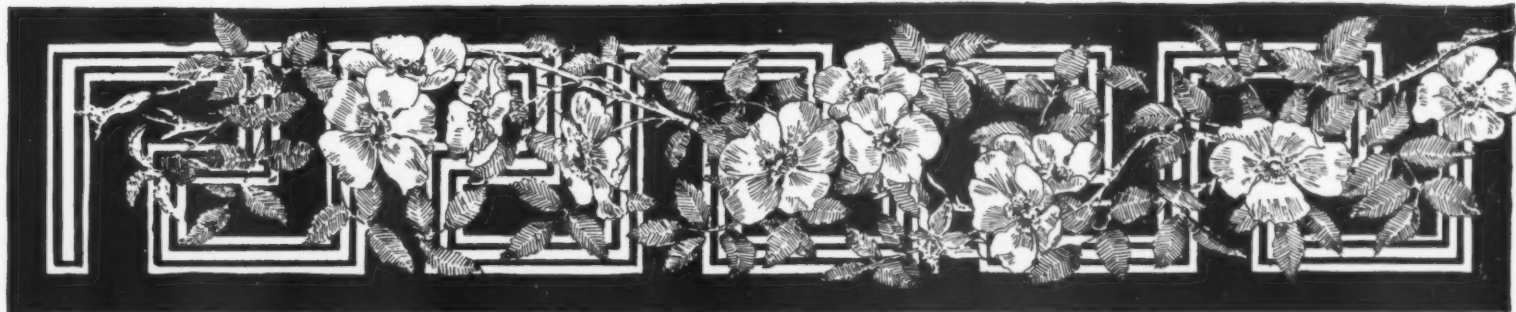
This matter of sentiment is more important than appears at first sight, and our modern artists fail in it quite as much as in composition and coloring. When you buy a picture take care that you are not taken by the title. A good picture does not require a title. It should tell its own story. It should neither be dependent on a showman, like a panorama, nor require a poetical quotation to eke out an imperfectly painted scene. Some of Landseer's are too much of this character, but we can forgive a great deal to the artist of "Alexander and Diogenes." But his best work is independent of title. "Jack in Office," "Uncle Tom and his Wife," "The Children of the Mist" and "Dignity and Impudence" tell their own tale, and though we are glad to have the titles, we could do quite as well without them. This is especially the case with Landseer's masterpiece. Here is a Scotch colley, or sheep dog, leaning sadly over a coffin on which a shepherd's plaid is partly spread; near it is an old Bible and a pair of horn spectacles; the background is a room of a small Highland cottage. The picture represents "The Shepherd's Chief Mourner" and does not need a title to tell us so. It can represent nothing else.

As to the hanging of pictures a great deal might be written. They are admirably hung now in the National Gallery; but overcrowding used to make many of them unintelligible, and will probably do so again. In some old Dutch pictures we have a gallery represented, and there the pictures are hung close to each other, no care apparently being taken to obtain any effect of balance or any avoidance of violent contrast in color or subject. The late Mr. Gillott's pictures were hung in this fashion in rooms specially built for them; but in that case the rooms existed for the pictures, not the pictures for the rooms. Where pictures are used to enhance the decoration of a room, it is quite another thing. There is a beautiful design in the "*Vitruvius Britannicus*," by Lord Burlington, for a gallery of sculpture and painting; but here a row of niches is alternated with a row of panels. The statues would have had to be all of the same proportions and the pictures of the same size and shape.

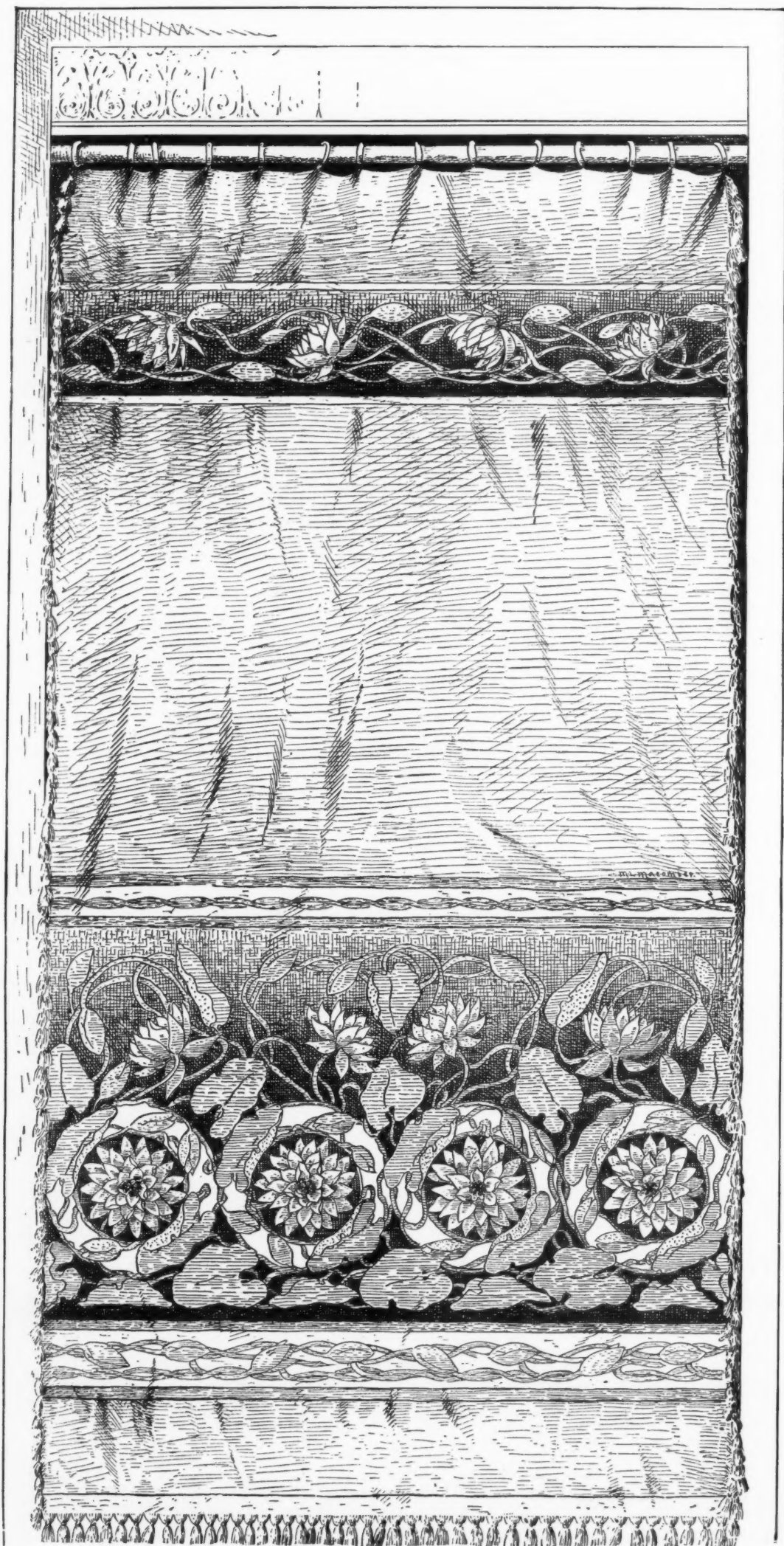
For an ordinary room the chief thing to think of is that the pictures should be placed where they can be properly seen, care being taken at the same time that they do not interfere with the other arrangements of the room, or with its furniture and decorations. If there is a better and more suitable light on one wall than on another, I should be inclined to take all possible advantage of it, and dispose my best pictures in a row, at a suitable height above the eye. But some special favorite or a new acquisition might well stand on an easel, in such a position that it can be seen from, say, the most comfortable sofa in the room.

LONDON, Oct. 1, 1890.

W. J. LOFTIE.



DECORATIVE BORDER FOR PAINTING OR EMBROIDERY. DESIGNED BY THOMAS TRYON.



DESIGN FOR EMBROIDERED PORTIÈRE. BY M. L. MACOMBER.



## Art Needlework.

### FERN DESIGNS FOR TABLE LINEN.



THIS is a day of decoration. Not even the humblest articles of domestic use escape the eye of the household artist. It is to be hoped that white damask table draperies, which were the fond pride of our mothers and grandmothers, will still remain unchanged. Daintiness of napery, delicacy of china, harmony of color and the artistic arrangement of all the accessories of a well-appointed table have a refining influence upon the household hardly to be over-estimated.

The essential embroidery for damask table cloths is the monogram, or initials of the owner, done in white. This should be well chosen both in style and drawing, suitably placed and of perfect workmanship; the same design, reduced, being used for the smaller pieces belonging to a complete set of table linen.

By keeping to white cloths we are enabled to use various pieces of linen embroidered in colors on the table harmonizing with the china. Designs embroidered in gold and white go well with any china, and can be used with any floral decoration. Very elegant table cloths can be made by the combination of drawn work and white embroidery on plain linen of sufficiently heavy texture. It is easy to obtain at all seasons of the year something green for a central ornament for the table. Growing ferns can be used either alone or combined with white or with yellow flowers, and are in harmony with any table setting. With white napery and white and gold china a basket of fine ferns is charming. The maiden-hair fern is the most desirable, on account of its grace and delicacy. A gilded basket frame interwoven with white celluloid splints is a suitable receptacle for the ferns, which are placed in an inner metal pan. These fall gracefully over the sides of the basket without concealing it. A central plant of different growth towering above the mass of ferns adds much to the effect.

For embroidered small pieces to be used with the fern basket, the first essential is a central mat, corresponding in its dimensions to the size of the basket. Smaller pieces, twelve inches square, serve for each cover; doilies, six inches square, for finger-bowls complete the set.

The writer recently designed a fern set of linen, silk embroidered, to be used with a basket of ferns. It is in use now with a table service of solid gold. The follow-

ing description will give the method of working for the benefit of those who are needleworkers.

In the supplement is shown a corner of the centre mat, twenty-two inches square, working size. The design is so arranged that it can be extended to suit larger squares or oblongs, by the alternate inversion of the part that forms the middle of the side. It may be used on a centre piece twenty inches square, by omitting the drawn threads and three rows of narrow vine; finishing, in this case, with the fringe.

The design for the twelve-inch squares consists of a corner piece, to be placed in one corner only; this embroidered part should be laid toward the centre of the table. Several different corner designs may be used for these pieces; the illustration gives two. These mats are sufficiently elaborate when finished with a fringe only, as the additional drawn threads and tiny vines would crowd the corner design, not leaving space enough for it beyond the plate. The finger-bowl doilies are decorated with small broken sprays of fern; these also may vary in drawing and arrangement.

The embroidery is done with a single thread of green filoselle. The shade chosen should have more yellow in it than that of the natural leaf. Many workers err on the side of over-accuracy in selecting colors for working; as all colors depend upon their relation to backgrounds and surroundings. The exact shade of the fern spray itself, placed upon the white of the linen, is harsh and undesirable.

In working the smaller leaves a lighter shade may be sparingly used, the best silk being self-shading. Good effects of light and shade are produced by a single color, provided that the threads are laid very smoothly.

Having transferred the design, commence work at the lower end of a stem, by drawing the end of the thread two or three fine stitches through the mark to fasten it. Outline with a short and tightly drawn stitch, to give the feeling and appearance of a fine wire, to which the stems of the fern may be compared. When the base is reached use the long and short stitch, working from the right. Place the needle for every alternate stitch, a point beyond the line of the design, to produce the exquisitely fine fringed outline of this delicate leaf. Proceed in this manner, always directing the needle toward the base of the leaf, until it is reached on the left. The leaf being so small, a very few stitches will fill it solid. Fasten carefully with two stitches, by passing the needle across and within the lower part of the leaf; bring the needle out on the under side and cut the thread closely.

To do the simple drawn-work design, first make accurate measurements from the edges of the linen, for the required width of the fringe, and draw a group of five or six threads. Then omit as many and draw another group. The threads that are left between the two drawn spaces form the groundwork for the pin-

stitching, which is simply the cross stitch used in tapestry work. This should be done with green threads like those used in the embroidery. The other two rows of this work should be done before the three rows of vine are embroidered. Lastly, when the entire needlework of the cloth is finished, the threads are unravelled for the fringe as far as the outer row of drawn threads, which forms the heading, and prevents further ravelling.

Then take a small crochet hook, and fasten a sufficient quantity of the unravelled threads into the corners to fill them out. Trim the ends with scissors to match the fringe in length. Such a set can be made more elaborate by ornamenting the smaller squares and finger-bowl doilies with an additional row of pinstitching, upon each side of which may be placed the fine conventional vine; also by borders all around each piece to correspond with the large central mat. But we have illustrated the most practical decoration, as the small articles placed about each cover would partially conceal the effect of the full borders.

Hems may be used to finish the edges instead of fringe, although it cannot be denied that this method robs them of some of their daintiness.

We frequently hear complaints of the difficulty in caring for fringed table draperies; but the method is at once so simple and easy that there need be no objection raised. A small hair brush or broom kept for the purpose will straighten the fringe in a few moments.

The linen chosen for this set must not be too fine; very fine linens tumble easily; one that will lie smoothly by its own weight and will fall readily into place if disturbed is the best.

MRS. BARNES BRUCE.

THE design given below is intended to suggest a method of utilizing small pieces of needlework such as are on sale in Oriental stores; also to arrange a large piece of work, that may be executed by instalments on small panels of satin or silk. The panels shown in the design are from genuine Japanese motives. It will be seen that as the border is intended to hang from the edge of a shelf, those forms which in nature are suspended have been alone employed. It is intended that each panel should be entirely distinct from the others. The laburnum, blackberry and a Japanese pink-flowered creeper are those given; spray of maple, wistaria or any of the creepers could fill the others. The framework of the panels is to be of a ribbon plush or velvet, either plain or brocaded, but of one color. Either gold, olive green or dull crimson would probably be most effective. The fringe is to be of exactly the same color as the framework, to carry out the dossal-like character of the whole. The ground color of the panels may be the same, or varied in regular sequence; for instance, old gold plush, almost brown, with yellow satin panels, gives a rich and yet not garish effect.





## ART NEEDLEWORK SUGGESTIONS.

SIR: I want to make a handsome table-cover at least two yards square for my back parlor. Can you help me with suggestions? I saw a Turkish table-cloth once that would just suit me, but if I could find one, the price would probably be more than I ought to spend, so I would prefer to make one. It was black broadcloth worked in chainstitch in interlaced palm leaves in many colored silks, the design completely covering the cloth. The effect was not gaudy, but that of a rich "bloom" on the cloth. Could you tell me how or where to get the patterns and a guide to the coloring? If not, will you kindly suggest something as handsome.

A. M. T., Iron Mountain, Mich.

We think you could hardly do better than use the design given for a portière in the May number of *The Art Amateur* (page 127). We would not, however, recommend a black ground, since you would thus lose the effect gained by darning the background all over with a darker shade of the color used for a foundation or with an harmoniously contrasting shade such as brown on green, or red on gray. By this method the design is richly brought out with little labor. The flowers can be wrought in various hues after the manner of Oriental work. The border can be of a dark shade of the color used for the centre, in which case it should not be darned, but the design must be worked on it entirely in solid embroidery; for the centre the disks and foliage are merely outlined, to accentuate their form, with stem or rope stitch.

## CHRISTMAS MOTTOES.

- "Then no planets strike,  
No fairy takes, no witch hath power to charm,  
So hallowed and so gracious is the time."—*Shakespeare.*
- "It is the blessed Christmas tide,  
The Christmas lights are all aglow."—*Whittier.*
- "Above our heads the joy-bells ring,  
Without the happy children sing."—*Whittier.*
- "This holy tide of Christmas  
All others doth deface."—*Old Song.*
- "At Christmas play, and make good cheer,  
For Christmas comes but once a year."—*Old Almanac.*
- "Now thrice welcome Christmas,  
Which brings us good cheer,  
Mince pies and plum pudding,  
Good ale and strong beer."—*Old Song.*
- "Kindle the Christmas brand, and then  
Till sunne-set let it burne."—*Herrick.*
- "Give the honour to this day  
That sees December turn'd to May."—*Herrick.*
- "Now, now the mirth comes,  
With the cake full of plums."—*Herrick.*
- "Those who at Christmas would repine,  
And would fain hence despatch him,  
May they with Old Duke Humphrey dine,  
Or else may Squire Ketch catch him."—*Old Song.*
- "Without the door let sorrow lie,  
And if for cold it hap to die,  
We'll bury't in a Christmas pye,  
And ever more be merry."—*George Wither.*
- "Now all our neighbours' chimneys smoke,  
And Christmas blocks are burning."—*Old Song.*
- "Yet will they not let this day pass,  
The merriest day of old Christmas."—*Herrick.*
- "Christmas shall come again  
Spite of wind and snow and rain."—*Herrick.*
- "Let winter breathe a fragrance forth  
Like as the purple spring."—*Herrick.*
- "Christmas, the joyous period of the year,  
The threshold bind with boughs."—*Herrick.*
- "Ule! Ule!  
Three puddings in a pile,  
Crack nuts and cry Ule!"—*Old Song.*
- "The neighbours were friendly bidden,  
And all had welcome true."—*Old Song.*
- "A man might then behold  
At Christmas, in each hall,  
Good fires to curb the cold  
And meat for great and small."—*Old Song.*
- "Lo, now is come our joyfull'st feast."—*Old Song.*
- "With auld fashion when Christmas is come  
To call in his neighbours with bag-pipe and drum."—*Old Ballad.*
- "God rest you, merry gentlemen,  
Let nothing you dismay."—*Old Carol.*
- "All hail! The bells of Christmas ring!"—*Whittier.*

## PHILADELPHIA NOTES.

THAT the Haseltine picture galleries at Philadelphia are the finest show rooms of an art dealer in this or any other country may be safely hazarded, although the statement seems a bold one. Among many interesting paintings noticed there recently were a sparkling Pasini, "Outside the Mosque," a good Constant and a vigorous Raffaelli. Most of the important canvases were out on exhibition in Chicago and St. Louis, which just now are the especial art centres for modern pictures. Mr. Haseltine tells us that he will soon receive from Paris the "David," by Moreau, and "Le Troupeau," by Rosa Bonheur, an elaborate composition, and, judging from the etching lately published of it, one worthy of the reputation of this famous artist.

GRANDFATHER'S CLOCKS appear still to enjoy the full popularity they regained a few years ago. At Bailey, Banks & Biddle's, in Philadelphia, there is a very good show of them just now—some of the clocks faithful copies of old work; others are modernized in detail. The huge Malpais "Exhibition Vase" from Paris is also there, with a group of very fine Sèvres. The cut glass on view in the same place is unusually good, while the specimens of Stemware "First Empire" glass in white and gold show an exquisite manufacture that fulfils the double purpose of beauty and fitness.

AT EARLE'S GALLERY, among other excellent pictures, we noticed recently a charming female figure called "Spring," by Chaplin; "November Meadows" and "An Autumn Landscape," by Bolton Jones, and " Woods in Sunshine," an original and cleverly painted landscape. W. T. Richards is represented by one of his familiar Cornish coast pieces; J. G. Brown by one of his typical bootblacks waiting for a job; Percy Moran by a dainty female figure in old-time attire.

## New Publications.

MARIE ANTOINETTE AND THE END OF THE OLD RÉGIME (Charles Scribner's Sons) is the study which, in regard to the period treated of, should head the series of "Famous Women of the French Court," by M. Imbert de Saint Amand, and which Mr. Thomas Sergeant Perry has undertaken to render into English. The author begins his narrative with the birth of the Dauphin and the visit of the Grand Duke Paul of Russia, during which the old society was at its highest pitch of splendor. The production of "The Marriage of Figaro" he regards as the first overt step toward revolution. The affair of the diamond necklace is developed in half a dozen chapters, which would be the most interesting reading in the book were it not that Carlyle had treated the subject still more fully and more picturesquely. From this point we are carried by short stages into the thick of the Revolution. We listen to Cazotte's predictions, we witness the Assembly of the Notables, the procession of the fourth of May, and end with that other procession of the Parisian rabble which captured the King and Queen and brought them prisoners to Paris. All of this is also told by Carlyle in a manner which makes that of M. de Saint Amand, or his translator, seem commonplace. The present book, however, presents the story in a new light, as it appears to an admirer of the old régime, and in particular of the old French aristocracy. He is not always logical nor consistent, except in the matter of taking every opportunity of slurring over disagreeable details and of dwelling upon every occasion of festivity or rejoicing which he can find in this gloomy period.

In "The Wife of the First Consul" our author is much more at his ease. It suits him better to tell the story of the formation of a court than that of its destruction. Accordingly, in his descriptions of Parisian society in the year VIII.; of the grounds and palace of Malmaison and its gorgeous fêtes; his quotations from the memoirs of Mme. de Remusat and the Duchess d'Angoulême he is at his best. He is full of anecdotes and references to little known documents. The period chosen, that of the Consulate, is the most interesting in Napoleon's career; and though it ends with the tragic death of the Duke d'Enghien, his book leaves, on the whole, a pleasant impression. Other volumes of the series soon to be issued are: "Citizenship Bonaparte," "Marie Louise and the Decadence of the Empire" and "The Court of the Empress Josephine." They are illustrated with portraits, clearly printed on heavy paper and bound in blue cloth.

IN THE TRAGIC MUSE (Houghton, Mifflin & Co.) Mr. Henry James, Jr., has undertaken to analyze, explain and defend the artistic conscience. He writes for the British public, or that large majority of it which either denies the existence of such a thing or despises or detests it. With extreme gentleness and by imperceptible degrees he breaks the alarming news that he, Henry James, Jr., does not agree on this point with the British Philistine. He shows the artistic conscience clouded with doubt and vanity in Nick Dormer, who feels himself intended by nature for a portrait painter, but who allows himself to be made a Member of Parliament instead. He shows it serene but ill-informed in his engaging sister Biddy; enlightened but weak in their kinsman, Peter Sherringham, and clear and triumphant in the actress, Miriam Rooth, Peter's protégée—the "Tragic Muse."

As is usual with Mr. James, we are kept very long waiting in the outer court among the Philistines and the potterers, so long that, even with the most determined skipping, we have time and opportunity enough to admire the delicate art with which he presents common platitudes as if they were gems of thought, dull and vapid personalities as though they were really worthy the reader's attention. Why should they not be when they are worthy his? "En v'la des abrutis!" he makes the French passers-by say of his little British group in the garden of the Palais de l'Industrie; and these "abrutis" are slowly revolved before the reader until he knows them as intimately as a milliner does the revolving doll in her show-window. The acquaintance is about as improving. Before we meet the heroine we are not left without consolation. If Nick Dormer and Lady Agnes depend entirely on what Mr. James can do for them, Biddy is ingenuous and pathetic, and Gabriel Nash is the beau-ideal of an aesthete who has given up the practice of art as too gross and destructive of style, and who lives to distinguish shades of impressions. And when we do get to the heroine all these queer folk begin to be interesting. She is like a live performer with a stage full of marionettes. She pulls their strings; they occupy her and bring out her idiosyncrasies. And when, at last, Mr. Sherringham proposes to share his diplomatic career with her if she will give up the stage, and Miriam, in return, proposes to make a husband-in-waiting of him if he will give up diplomacy, the contrast is decidedly piquant—between flesh and wood.

AZTEC LAND, by Maturin M. Ballou. (Houghton, Mifflin & Co.) The title of this book is a romance in itself, for hardly any subject suggests the marvellous and unknown more than the scene of that wonderful Old World civilization of the Aztecs. It is a little disappointing to find that the author hardly does more than touch upon the past; but he devotes careful observation to Mexico as it is. Written in an easy style, yet displaying an unusually keen insight of the half barbaric country it describes, the volume is readable from cover to cover. The author evidently holds the religion inherited from the Spaniards accountable for most of the things that, in his opinion, retard the progress of the people. The parallel between old Egypt and Mexico is also dear to him, and his facts in support of this view are both curious and interesting. Altogether Mr. Ballou affords us a capital example of intelligent travel talk, and leaves the reader anxious to go over the ground that has been exploited for his amusement and instruction.

A SOUTH SEA LOVER, by Alfred St. Johnston (Macmillan & Co.), recounts the adventures in Eastern Polynesia of an English sailor who enters into bonds of "blood-brotherhood" with a Papuan savage. The romantic friendships of the two men, something like what Mr. Bret Harte describes to us as subsisting among Californian miners and backwoodsmen when they take "Partners," is the motive of the story. Both Chris North and his friend, Soma, fall in love with Omean girls; but their passions are quite secondary to that which binds them together as brothers. North breaks the "Taboo" which has been imposed on the girl he has grown fond of, and thus precipitates a war between the tribe to which he has affiliated himself and a neighboring one. He and Soma are taken prisoners, but escape during a cyclone. On their return to the latter's village North is condemned to death for breaking the "Taboo;" he is about to be cast into the crater of a volcano when Soma offers himself as a voluntary substitute and dies in his stead. The book shows considerable knowledge of savage manners and customs, and contains many exciting passages.

GIRLS AND WOMEN, by E. Chester (Houghton, Mifflin & Co.), is full of good practical advice for young women

just beginning life. The author lays down sound rules for exercise, work and diet. She deprecates the unfortunate system of culture that consists of lectures sandwiched between parties and balls and concerts, and prefers a practical education, of which the main elements are reading, cooking and sewing. Two chapters are devoted to the question of "Self-support." "Culture" and "The Essentials of a Lady" are given two more. Her remarks about the practice of art as a means of livelihood, though few, are sensible enough to quote. "Few persons have genius enough to undertake any artistic work if they have a pressing need for the money they are to receive from it," she says. "With ever so small an income from other sources, they may cheerfully try their best and prove what they can do. But with no income at all, they will be too greatly tempted to prostitute the talent they have." In another place she advises that young women of an artistic turn should devote themselves to the simpler kinds of decoration rather than to picture painting, which to do well requires many years' special training. With this, of course, we thoroughly agree.

ASCUTNEY STREET, by A. D. T. Whitney. (Houghton, Mifflin & Co.) Granted a somewhat unreal atmosphere, wherein people address each other in the language of "Alice in Wonderland," and sentiment is near akin to sentimentality, and you have said all that may be against a very pure and interesting story. The petty aims and jealousies of suburban life are contrasted with the nobler ideals of charity and true dignity in a way that is worthy of imitation in far more important novels. This book is of the school of "John Halifax," and should obtain a wide circle of readers—as wide as that attracted by its model. The studies of childhood in it are true and prettily told.

A LITTLE BOOK OF PROFITABLE TALES by Eugene Field (Charles Scribner's Sons). To catch the simple charm of Hans Andersen's tales is given to few, if any of his followers. That Mr. Field has not entirely succeeded is no reproach to a very charming volume. The "Yaller Baby" indeed has a touch of human pathos perhaps deeper than even the Danish story-teller evoked. The first stories of the Christ child come with an artificial note that is absent later in the book, when Western themes supply the motives. The author can tell a short story, half fable, half allegory, well, and succeed in inducing his readers to try another and yet another until the book is read. Probably Mr. Field sets most value on his more fantastic sketches, but the modern idiom of "Dock Stebbins" and "The Cyclopeddy" stay in memory long after the more conscious effort to be quaint, as in "The Mouse and the Moonbeam" or "The Fairies of Pesh," has ceased to charm.

IN "STAGELAND" Mr. Jerome is ably assisted by an artist to whom his brethren and sisters of the stage owe a tremendous debt of gratitude. J. Bernard Partridge has put upon paper counterfeits of the counterfeits of the stage "hero," "villain," "heroine," "comic man" and other quaint theatrical creatures, which err, if they err at all, in ascribing too much talent to their originals. Yet it is easy to see that they are player folks. Only if such a company were ever got together what a furor it would create. The "adventuress," with her most expressive train; the "servant-girl" in all her varieties; the "lawyer," old style and new, are as happily hit off as the "comic lovers," who bump up against one another and go off together fighting, or the "detective" who sees through every disguise. (Henry Holt & Co.)

THE PAINTER POETS, edited by Kineton Parkes. (Walter Scott, New York.) "Raphael made a century of sonnets, made and wrote them, in a certain volume," sings Browning; but the book was lost, and so the editor of this anthology has given of the great Italian's rhyming. Indeed he has limited the selection to British artists, and included, to tell the truth, some rhymes that are little better than the paintings of the third-rate ones who strung them together. Yet the idea of the selection is a happy one, and despite the obvious flaws, the bulk of the extracts are well chosen and merit their choice. To an artistic person the little book is worth having. Rossetti, William Morris, William Blake and, possibly, Bell Scott deserve the double epithet, for in paint or words they prove the right to the title. But to hold that Thomas Hood or Thackeray were painters is taking some license, and that certain others included who may paint are also to be considered poets is demanding too much. Still the rhymes of Walter Crane, Sir Noel Paton, John Ruskin and J. W. M. Turner have interest far in excess of the intrinsic merits of the poetry. As the editor points out, very few of the painters have sung of their art; and even the sense of color that one would expect to be very strongly marked is not conspicuous beyond the limit of ordinary verse. Still as a curiosity the book deserves knowing, for it has a zest of its own, and if certain heroes in paint are but commonplace men when they try to rhyme, the touch of human failure is not without a charm of its own, for it shows the man apart from the art that has been his life-work.

A LITTLE BOOK OF WESTERN VERSE, by Eugene Field (Charles Scribner's Sons). The popular author of "The Little Peach" needs no fresh laurels for immortality. In both hemispheres those bewitchingly nonsensical lines have provoked thousands to irresistible laughter. In his dialect verses he has done work that will live, and despite the grace and artistic finish of his lyrics one feels that his photographs of common folk to-day will be remembered when his clever studies after Chaucer and the old ballad writers are forgotten. These seem somewhat ungrateful thanks for a volume that has so many enjoyable pages, but it is the very excellence of Mr. Field's best that makes his second-best less delightful. In translations from Horace the oft paraphrased "Fountain of Bandusia" is again gracefully turned, but the false rhyme "sillier" to "Ilia" jars and spoils the effect of "Lydia and Horace," with which Mr. Gladstone's version in the current Scribner's may be compared. For a book of verse to be read this takes a front place. The general fate of daintily printed volumes of poetry is not to be worn out by over much perusal, but if some copies of this are not thumbed and dog-eared by constant readers it will be indeed a wonder.

THE GREAT ARTISTS—MULREADY, by F. G. Stephens (Scribner & Welford.) The art critic whose signature is so familiar to English readers has done the best with a not very great subject. Mulready is purely a local idol, and his worshippers are confined to South Kensington. Academic and scholarly in his work, it is true, yet even his "Sonnet" exhibits no trace of greatness. Still, as is often the case, his life has more to interest one than that of a far more important man. The gossip and anecdote of this book would supply a page of quotations worth extracting. Its illustrations we find better than those in some volumes of the series; possibly because, comparatively speaking, we are indifferent to the originals. They satisfy us easily. Nevertheless, the book is one of the most readable of its kind, and gives a picture of art in England during the first half of the nineteenth century that is valuable and, to say truth, not a little amusing from its serious estimate of parochial heroes.



**AUTOBIOGRAPHY OF ANTON RUBINSTEIN.** (Little, Brown & Co., Boston.) Aline Delano, the translator of this dainty little volume, has done her work so well that it is easy to forget that we are listening to the great pianist and composer in a language other than his own. He gives in a simple narrative the chief incidents of a rather uneventful life, telling us of his early hardships and disappointments and ultimate triumphs. Like Russia's greatest sculptor, Antakolski, her greatest musical genius is of Jewish descent, although in the volume before us we are left only to infer this from the family names of both his parents. Anton Rubinstein was born on November 16th, 1829. His first music teacher was his mother, who soon realized his great talent. She resolved to give him the best instruction to be had, and at the age of eight he was committed to the tuition of Alexander Villoing. Five years later his musical education was completed, inasmuch as thereafter he had no other teacher. In his eleventh year he gave his first public concert in Moscow, where he appeared with "no thought of shyness." "I looked upon my concerts," he says, "in the light of a plaything, like a child that I was, and as I was regarded." He speaks of having been placed on a table and caressed, after one concert, by the Empress Alexandra, wife of the Czar Nicholas. In 1840 it was his mother's wish to place him in the Paris Conservatory, but for some reason he was never admitted, perhaps because of Villoing's jealous watch over his rare pupil, to whom "not a being could gain access." Rubinstein gives interesting accounts of his meetings with most of the great musical men of his time. As early as 1843 he was a devoted imitator of Liszt; of his "manners and movements," even to the way he had of tossing back his hair. Dehn was his teacher in counterpoint, and Marks gave him lessons in the theory of music. Mendelssohn and Meyerbeer were both good friends of his mother. Rubinstein's opinion of his more recent musical contemporaries is gathered rather from what he does not say about them than what he does say. This may be summed up in his significant statement to the effect that musical composition died with Chopin.

His allusions to his professional tour in the United States in 1872 can hardly be read with satisfaction by Americans. After having played before us over two hundred times, he classes us in musical appreciation only one notch higher than the English, whom he regards as "the least musical people;" and although he has been offered, he tells us, half a million dollars to give a second series of concerts in this country, he will not be tempted to meet us again. Of the English, he says "not more than two per cent can be found who have any knowledge of music." Of the French he finds sixteen per cent, and of the Germans fifty per cent.

In January, 1889, Rubinstein played in Moscow for the last time, and as he came upon the stage, at the close of the performance, to make his final bow of acknowledgment, the lid of the piano was locked. The great virtuoso made one pathetic gesture of farewell, and disappeared from the concert room, forever.

#### HOLIDAY BOOKS AND BOOKLETS.

**ROMEO AND JULIET**, illustrated by Marchetti, Cortazzo and Rossi. (Raphael Tuck & Sons.) This book is a survival of a class now somewhat rare, being the direct lineal descendant of the "Book of Beauty," dear to our ancestors. In its pages pretty chromolithographs adorn the old poem in a way that should endear it doubly to a large class of lady readers. The color printing is faultless as that of the most elegant "bonbonnière," and the designs, although not without spirit and grace, can yet hardly be deemed satisfying to lovers of the play. True, Juliet may have been like a heroine of conventional opera and Romeo the image of a tenor not quite so young as his rôle demands. As a holiday book to be turned over negligently, and not to be taken too seriously, this is one of the most gorgeous of the season.

**ALL AROUND THE YEAR**, a calendar for 1891, by Pauline Sunter, published by Lee & Shepard, consists of twelve fanciful designs on card of children, printed in two shades of brown and a flesh tint, finished with silken cord and tassels, and strongly held together by metal rings, to which is attached a chain to suspend the whole to a hook on the writing-desk or the wall. We wish that we could say that Miss Sunter's power of expression was at all equal to her power of imagination. To speak frankly, her drawing is atrociously bad.

**FROM AN OLD LOVE LETTER**, by Irene E. Jerome, by the same publishers as the above, offers the most delightful contrast to the ambitious yet commonplace style of holiday souvenir represented by the calendar just noticed. This little array of illuminated pages is just the sort of thing that a clever amateur may undertake with a reasonable hope of success; while the other, depending, as it does, on the correct drawing of the human figure in a variety of positions, which only an experienced artist could accomplish satisfactorily, is entirely beyond the power of a novice, and should never be attempted by one. Miss Jerome has selected for embellishment an extract from dear, quaint, old Thomas à Kempis—a name, by the way, the Philistine printer, who gives it as "Thomas A. Kempis," will be surprised to learn is not to be found in the City Directory. Although somewhat lacking in artistic unity as a whole, the arrangement of both text and ornament shows much taste and a refined feeling for color; the cover design, with its seal, bearing the sacred monogram, and silken fastening, while sober, as becomes the religious sentiments it encases, is rich and decorative. Altogether we can recommend this beautiful little publication as the most appropriate Christmas souvenir of its kind that has come under our notice.

"BABY'S KINGDOM" and "SUMMERLAND," more ambitious holiday publications than the above, also issued by Lee & Shepard, will be noticed next month.

**THE GOOD THINGS OF "LIFE,"** Seventh Series. (Frederick A. Stokes Co.) This popular reprint of the clever sketches from our sprightly weekly contemporary contains a few that are specially pertinent to artists. For example: "Was Mrs. Yellowleaf's portrait a good likeness?" "It must have been, she refused to take it from the artist," is an anecdote that comes home with vivid force to portrait painters. This conversation, overheard at a Table d'hôte on the Lake of Como, is also peculiarly technical: "Don't you, then, ever wash here?" "Oh dear no! I only scratch and rub." But the disgusted lady, who leaves the table abruptly thereupon, does not know until afterward that the speakers are members of the Royal British Water Color Society. Here is a speech of "Artemis Criticus" to his friend "Daubstick," that needs no sketch of "he" and "she" studying a picture on an easel to point its epigram: "You ought to rely less on your color and more on your relations!" "Why, Artemis! Cousin Ned depends wholly on his relations!" But it is unfair to pick out the plums, and superfluous at this date to praise the externals of the publication, which in paper and print lives up to its title.

**THE PORTFOLIO** (Macmillan & Co.) opens its September part with a clever etching by a very rising young artist, Herbert Dicksee. Although its subject, "A Lion Drinking," recalls a popular oil painting, the etching is so good that its reminiscence may be forgiven. "A Visitor for Jack," after Hamilton Macmillan, and "The Baiters," by Colin Hunter, are the other full-page plates. "A Week in Somerset" is an interesting paper, co-

piously illustrated. Altogether the number is a strong one and up to the level of this excellent magazine.

**THE WHIRLWIND** (London, 150 Strand) is a unique paper. In its thirteen weekly numbers yet issued, it has more impudence and, it is fair to say, more art of the extreme impressionist school than any English journal. As a literary curiosity it will amuse distant readers, in spite of its very "local" gossip, while its black-and-white reproductions, after Whistler and others of his school, are well worth possessing.

#### NEW PRINTS.

An important reproduction of the famous "Chandos" portrait of Shakespeare has just been issued by Messrs. Frederick Keppel & Co. Etched in life-size by Leopold Flameng, it is, at once, a very important print and one of the few authenticated portraits of the great poet. A fine original "dry-point," by C. O. Platt, entitled "An Inland Port," is a capital example of the artist and most charming and masterly etching. A "tour de force" by Les Rios, of a water-color drawing deserves praise for its marvellous dexterity in suggesting the technique of its original.

An etching likely to find great favor is "Before School," by Kratke, after a painting by Seignac, which is just published by Mr. C. W. Kraushaar (1259 Broadway). It represents a small boy receiving his ablutions at the hands of his mother, in the open air, and is a very graceful composition. "The Pet Lamb," after Outin, by Emil Buland, is another etching of considerable merit.

At Klackner's the new etching by G. Mercier, after Leon Moran's "Mistress Ann," an old-time belle with the prettiest of pretty faces, is one of the most dainty examples after this clever artist. "Sunday Morning in Sleepy Hollow," etched by James S. King, after Jennie Browncombe, is likely to be popular, being anecdotal and industry, but scarcely art. Lathrop's "Silver Morning," after a picture by Rix, is a charming print, full of quality and most decorative. So again the etching "A Dusty Road," after Lionel de Lissier, reflects glory on both painter and translator. All these and many others, issued by the same publisher (5 East Seventeenth Street), well support his reputation for knowing what are the etchings which are in popular demand.

A LARGE etching by Brunet-Debaines, "Where Aspens Quiver," is full of quiet feeling. With this Wunderlich (868 Broadway) is also showing some excellent plates by Charles O. Platt; one of "Brooklyn Bridge," "Sloops on the East River" and "Ernheim on the Rhine" are especially good. "The Joachim Quartet," etched by Lowenstein, has an interest in its subject that disarms criticism, although it need hardly fear the test. "A New England Farm" and "Nashoba Creek," by Arthur F. Davis, are two etchings that display the power of selection so valuable in this art, where to know what to omit is of the first importance.

## Treatment of Designs.

#### LANDSCAPE. (COLOR PLATE NO. 1.)

FROM the landscape by Laurent, which is one of our color plates this month, many useful lessons may be learned. When sketching from nature, there is great art in choosing the point of view so as to concentrate the interest. In the subject of this picture everything breathes peace and rest. The still water, the quiet homestead, the idle figures, the punts drawn up to the bank, all tell of harmony and repose. The winding stream carries the eye away to the far distance, thus suggesting space and atmosphere. A canvas of medium tooth or a bass-wood panel properly primed will suit the purpose well. First sketch in carefully the principal lines of the picture, omitting minor details, which should be put in later with the brush. Lay in the sky with white and cobalt blue, modified with yellow ochre and black. For the clouds take yellow ochre, Venetian red, white and black, with a little of the sky color worked in where necessary. Block in the principal shadows in the trees, water and other objects with raw umber; for the cooler shadows in the water mix white, black and cobalt blue with the raw umber. The light parts of the water are a reflex of the sky, and therefore require the same colors to be used.

For the greens the bright shades can be obtained with emerald green, lemon yellow or pale lemon chrome and black. In addition raw umber, raw Sienna, yellow ochre, Vandyck brown and possibly a touch of Antwerp blue, black and white will give all the desired tones for both grass and foliage. Venetian red, black and white will serve for the roofs of the dwellings and the foremost punt. Bring every part of the picture to the same degree of finish before touching up. There is no occasion then to wait until the painting is thoroughly dry. It can be worked up while still tacky; but if allowed to dry, it will be advisable to rub in a little prepared linseed-oil over every part of the picture before recommencing work. Very little vehicle of any kind should be used, especially in the ground work. An excellent medium can be made by mixing equal parts of spirits of turpentine, pale copal varnish and prepared linseed-oil. Do not varnish the picture until it has been painted for at least twelve months.

#### "GOING TO MARKET." (COLOR PLATE NO. 2.)

To execute this charming water-color picture, first choose a good piece of Whatman's hand-made paper of fine grain, but not that known as hot pressed, which, being perfectly smooth, is more suitable for pen and ink work. Stretch the paper smoothly by dampening and pasting the edges on to a drawing board or, better still, enclosing it while wet in a frame made for the purpose. If you prefer a very even surface for working up the face, have recourse to a rounded agate, with which you can smooth down any portion of the paper as much as you please before beginning to paint on it. When the paper is thoroughly dry make a clear, clean pencil outline of your subject with an H. B. pencil. It is a mistake to use a hard pencil, because it is apt to indent the paper, and the marks it makes are difficult to erase for correction. Start by putting in boldly, clearly and simply all the darkest shadows in their exact forms and as near the finished color as possible. Leave your highest lights entirely white at first, for nothing is easier than to break a little color into them at the last, to tone them to the proper tint. Fresh bright lights are indispensable, yet very easily lost; and although there are various methods of regaining them, they never thus quite come up to the crispness of lights preserved from the first. In the old-fashioned method of water-color painting it was customary to work gradually to the full depth of tone; not so in the new school, which aims at striking the key-note at once. To obtain the fresh transparency of coloring so noticeable in this picture, a very full brush must be used, so that you lay in little pools of color in their proper form. Once laid in, do not attempt to soften or retouch in any way until the color already laid in is absolutely dry. Continue this method of painting to the end. To ensure success you will need a good elastic sable brush, of medium size, with a fine point for the drapery, to which the above remarks as to treatment more

especially apply. For painting the face finer brushes will be necessary, and after the features have been put in broadly with a full brush, some amount of stippling will be required to finish up properly. Wash in the background with yellow ochre and ivory black. For the dark skirt and bodice use raw umber and crimson lake, with a touch of scarlet vermilion in the pattern on the bodice. For the apron put in the gray shadows with light neutral gray. The other colors, to be blotted in separately and not mixed on the palette, are delicate tints of scarlet vermilion, rose madder, yellow ochre and a crisp touch or two of raw umber.

For the green overskirt and sleeves use raw umber, yellow ochre, cobalt blue, lemon yellow and ivory black. If you cannot obtain with these quite so bright a green as you wish introduce a suspicion of Antwerp blue. The colors suggested for the underskirt and apron will serve for the fruit and cap trimming. For the hose, paint in first with light cadmium, then glaze with rose madder and shade with raw umber. For the shoes use raw umber, raw Sienna and yellow ochre. For the basket and flowers use yellow ochre, lemon yellow, raw umber and raw Sienna. If too bright, tone down with ivory black. Shade the cap and white sleeves with cobalt, raw umber and the faintest tinge of yellow ochre. Paint the hair with raw umber, Vandyck brown, burnt Sienna and ivory black. The broad shadows of the face are first put in with raw umber. The flesh tints require scarlet vermilion, rose madder and a little lemon yellow. A little ivory black also will probably be needed in the finishing to cool the half tones. For the lips use scarlet vermilion and rose madder, with a little raw umber for the dividing line. For the eyes take cobalt blue, modified with black and a touch of Vandyck brown for the pupil, eyelashes and eyebrows. Remember in working up that finish will come almost imperceptibly by careful attention to modelling. With every stroke of the brush refer constantly to the excellent study set before you.

#### CACTUS DESIGNS. (COLOR PLATE No. 3.)

FOR the large plate first draw in the design with water color, either carmine or India ink. Put a light wash of capucine over the entire flower, with the exception of the centre, which must be washed in with mixing yellow. When dry, shade the petals with deep red brown. For the stamens use red brown. In painting the buds, use apple green, mixing yellow and red brown. Outline with red brown mixed with No. 4 brown. The natural color of this cactus is bright scarlet, which can be painted with capucine laid on heavily and shaded with red brown; but deep colors are neither pretty nor artistic on table ware, and the decorations should be kept as light as possible. While the blossoms should be painted smoothly, the green leaf should represent a rough, uneven surface. The high lights in the green leaves are painted with deep blue green mixed with a little brown green or dark green No. 7. Use dark green mixed with brown green for the shadows. The thorns may be represented with red brown or gold.

The lower left-hand design, after being sketched on the plate, should have a wash of apple green and mixing yellow laid on over the centre, and be shaded with light gray and carmine No. 1 or 2. For the centre use mixing yellow, silver yellow and yellow ochre. Outline the petals with deep red brown. Tint with ivory yellow, using either green or Roman gold for the thorns. For the lower right-hand plate, after drawing in the design with India ink, put a wash of apple green over the centre, and paint the remainder of the blossom by first putting on a wash of No. 2 carmine over the petals, and shading with a gray made by mixing two thirds apple green with one third carmine No. 2. For the stamens use orange yellow shaded with sepia. Shade the buds with deep red brown. Outline the blossoms with No. 4 brown. To give variety to the greens, use as many as possible. If you use a deep blue green, shade the same leaf with brown green and dark green No. 7 mixed. For some of the leaves use moss green for the high lights and shade the same with olive green. Do not outline the leaves except to accent the form. Gold or red brown may be used for the thorns.

#### SALVER IN FLAT CHASED METAL.

THE salver for which this design is intended should not be larger than 15 inches, nor less than 12 inches, across, and the best form is that in which the rim is turned up at an angle of about 70 degrees, quite smoothly (that is, without any kind of fluting), which, of course, must be done before the tray is worked upon, by spinning or by the hammer. Surface it properly by rubbing it over, in a circular direction, with emery cloth, having previously poured a few drops of oil upon it. Clean off with turpentine. Then lay the design centrally upon the salver and transfer it by means of carbon paper to the metal. Point in and then attach it, face upward, to a cement block that is large enough to allow of the whole design being worked without removal. When sufficiently cold trace with a No. 16 tracer all the large sweeping curves. Do this with sufficient force to indent the pattern strongly. Then indent the smaller ones with a tool No. 13, taking care to reverse the tool, as the curve changes from convex to concave. The tracing will be much better and more quickly done if all the lines of one kind are traced first and then all those of another kind and so on, until the whole pattern is complete. As this design is intended to be carried out only in flat or surface chasing, it can be finished without once removing it from the block. Now commence to mat the background as marked, starting with the eight small heart-shaped divisions next the centre, using tool No. 117, which will enter the narrowest parts that have to be done. Next treat the sixteen lanceolate forms with pearl tool No. 41, allowing each impression of the tool to break into that already stamped in. The remainder of the matting should be done with a tool similar to No. 38, but square instead of oblong, in such a way that an effect is obtained somewhat like that indicated in the drawing. All these mattings should be made with force enough to slightly sink the background, and so to round the edge of the plain portions and, at the same time, obliterate the traced outline. Lastly, with ornamental punches, put in the various edgings shown. The salver is now ready for setting, an operation which must be carefully carried out to avoid flattening out the slight relief gained by the sunk background. The tray should be bright polished and not scratchbrushed. All the tools mentioned were illustrated on page 33 of The Art Amateur for August, 1890. [The article by Mr. Gawthrop upon flat chasing is unavoidably crowded out of this number.—Ed.]

#### THE SET OF FRUIT BOWLS.

(6) **Current Blossom.**—Paint the top of the leaves grass green shaded with brown green and tinted, sometimes, toward the ends with dark carmine. Paint the under side with a tint of apple green and sky blue shaded with sepia; the stems yellow brown shaded with dark red brown. The blossoms should be outlined (unless against a tinted background) with a fine line of mixing yellow and grass green, and shaded with the same. The centre is mixing yellow.

(7) **The Scarlet Fruited Thorn.**—Outline the blossoms and buds with carmine No. 1. Tint the outside of the petals with a thin wash of the same color. Shade with a greenish gray. Centers, silver yellow shaded with orange yellow. Sepals and flower stalks, red brown. Stem, gray shaded with red brown. Leaves, grass green shaded with yellow brown on the upper side, and of mixing yellow and apple green shaded with sepia on the under side.

(8) *The Wild Cherry*.—Unless the dish is tinted, outline the blossoms in gray made of carmine No. 1 and green No. 7. Shade with the same. Paint the stamens with mixing yellow and the stems with yellow brown shaded with red brown. The leaves should be grass green and mixing yellow. Shade with brown green except in the high lights. In these let the grass green be thinner and bluer. A background tinted with blue or pink would bring out this design.

(9) *Cherry Blossom*.—Outline the blossoms with sky blue mixed with pearl gray and mixing yellow. Paint the centre spot with green brown and the stamens with silver yellow. The sepals and stems require thin red brown shaded with a deeper wash of the same color. The leaves are painted with apple green and mixing yellow, shaded with yellow brown; where older and larger, grass green and mixing yellow outlined and shaded with green brown.

(10) *Apple Blossom*.—Outline the blossoms with carmine No. 1 and tint the outside of the petals of blossom and bud with the same color in streaks. Shade with carmine No. 1 and green No. 7, using sometimes a little mixing yellow also. Paint the stamens silver yellow and the sepals apple green shaded with sepia. Paint the leaves a varying green (using the light blue made by mixing sky blue with apple green), shaded with apple green and mixing yellow, grass green and mixing yellow, yellow brown and brown green. The stem should be gray shaded with dark brown. If the background is tinted let it be pale blue shaded to gray.

#### THE "MERMAID" FISH SET.

As was suggested last month, in giving the first of this striking set of designs for china painting, the treatment should be in delicate coloring, and the work should be finished for one firing. For the flesh use a thin wash of capucine red; the tint, being perfectly flat, should be blended. Put in the outlines and markings of the features with red brown. Paint the hair with yellow brown and outline it with dark brown. Paint the floating shell and its occupant thinly with apple green and deep blue green, using the colors separately, yet blending them together. The effect of this method is charming. Introduce also a few touches of capucine red, very pale. When this is quite dry outline with red brown. For the water, first wash in a pale shade of moss green. When it is dry, scrape out some sharp lights and put in the markings with brown green rather broadly, accentuating the actual lines with dark green No. 7. The seaweed and fish must be varied in coloring, such tints being used as carmine No. 1 shaded with brown green, pompadour red shaded with violet of iron, deep blue green shaded with sepia, yellow ochre shaded with chestnut brown, grass green shaded with brown green and dark green. The design around the edge of the plate, including the shells, must be picked out in gold, or if gold be objected to, in deep red brown. There will be little trouble in effecting this, because the design is already indicated in the make of the plate, which forms part of a dinner service, any portion of which can be bought separately. This particular china is easily obtainable, being kept in stock at the leading stores; it is manufactured by Messrs. Tressemanes & Vogt, of Limoges, France.

#### THE WATER-LILY PORTIÈRE.

The following scheme is suggested for the portière design, by M. L. Macomber, illustrated on page 124. For a foundation the new material known as mail cloth is eminently suited; it comes in charming "art" shades, is fifty inches wide, and costs \$3 the yard. The face is silk and richer than that of Roman satin. The dado and frieze must have a darned background to throw up the flowers. These can be executed in solid embroidery or merely outlined with rope silk in stem stitch. The coloring is purely optional. For a semi-conventional design, such as that under consideration, care must, however, be taken to make the shades used harmonious; for instance, on a delicate sage green the darning should be in a darker and somewhat warmer tone of the same color, the outlines being put in with rich terra-cotta red. For a soft neutralized blue use a darker shade of the same for the darning and a rich golden brown for the outlines. For yellow darned with golden brown, outline with a dark shade of heliotrope. For old pink use olive green for outlining. Any of these combinations will be found harmonious and artistic, for they are founded on the art of blending complementary with primary colors, and this is the secret of all good and effective combinations.

#### MOUNT FOR A FAN.

This design can be painted on bolting cloth, colored gauze, silk or satin. We would suggest that the miniature drawing of it, which was published last month, would serve admirably for a Christmas card by leaving out the lines that indicate the shape of a fan and extending the branches of almond blossom; it would also look well as the heading of a menu stand either on china or card.

For painting the design on bolting cloth, use tapestry dyes; the effect is charming. A very pale wash of sanguine gives the local flesh tint. Hardly any shading is required, but for the little there is indicated, mix sanguine, indigo blue and yellow. For the outlines use a strong tint of the same mixture. For the golden hair add a touch of ponceau to yellow; shade with brown and yellow mixed. Paint into the butterfly wings all the brightest shades of your palette, but keep them delicate; put them on separately and allow them to blend sufficiently to give them an iridescent effect. Treat the dragon fly in the same manner, using

emerald green and ultramarine blue alternately for the body, accentuated with brown. Paint the blossoms with ponceau; if too purple add a little yellow. Make an olive green for the stems by mixing yellow, indigo blue and sanguine.

A similar scheme of coloring should be adopted either in oils or water-colors on silk, satin or gauze. If painted in oils the pigment must be thinned with fresh spirits of turpentine. If in water-colors Chinese white must be added; in other words, the style known as gouache painting must be adopted. Abundant

For the device and outlines on the chips take a dark shade of the colors employed. The rim of the plate should be edged with gold. A deep-shaped plate like those used for soup will serve the purpose best.

#### CHRISTMAS DECORATIONS.

At this season of the year motives and texts are required for so many purposes that the sheet of letters given on the supplement will probably be extremely useful for reference. It is often found difficult to enlarge alphabets to the required size. The alphabet bordering Plate 875 is arranged specially to render this easy. A diagram of part of the capital A enlarged shows how simple the process is; whatever size the letters are required it is only necessary to rule a quantity of squares to the scale needed, and then to trace the outline by counting the squares and noting where the lines intersect them. By this plan full size letters will be found to have kept the proportion of the original. The words inside the border are suggestions for more elaborate motives, where some little artistic skill is available. These should be painted in opaque water colors upon stout paper previously mounted upon muslin. Plenty of gold adds to the effect.

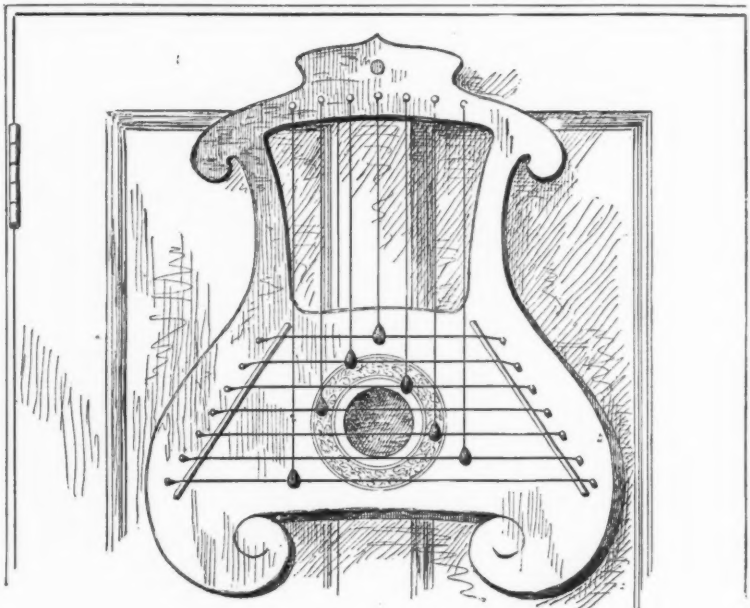
Although it seems premature in November to talk of Church Decorations for Christmas tide, yet those on whom such work falls are glad to consider their plans and arrange details well in advance. Natural foliage will always be in best taste, but shields, texts and devices in various materials, provided they are rich and neatly wrought, are permissible to brighten the whole effect. Crystallized alum on twigs and branches, rice and tapioca pasted on letters, split straws used for lettering, are all familiar enough, but may be overlooked by those in search of inexpensive and yet effective material. A fringe of dried oats or barley ears is a good finish for the top of a lectern or pulpit. Banners cut in pennon shape—that is, with the stick horizontally hung by cords with tassels at the end, the banner itself being in the shield shape or double pointed, are valuable aids when worked in embroidered silk or painted with sacred devices, and finished with gilt cords and tassels. These have the advantage of being used again for many seasons. Artificial flowers should be entirely rejected, but immortelles in their natural colors or dried grass are welcome materials. Dyed grass is another abomination that should be kept out of the church, and cotton for lettering used very sparingly, if at all. The well-known style of white, soft cotton text upon a red stuff ground, harmless although it be, is surely old enough to be allowed to rest awhile, and something less like millinery should be adopted in its place. Possibly we may give next month other varieties of devices for banners, shields, etc., but the back numbers of *The Art Amateur* are rich in material of this sort already, which our readers may fall back upon should other demands upon our space in our December issue render this necessary.

#### THE PAINTING OF SNOW.

A WRITER in *The (London) Art Journal* "cannot call to mind," he says, "any adequate rendering of snow." There is, of course, Gérôme's 'Duel,' but the painting of the snow does not rise above the quality of figure-painters' landscape. In the exhibitions a few winter subjects are sometimes shown, the best being those which Mr. J. Farquharson curiously alternates with Eastern scenes and Western portraits. These are perfect as far as they go, but they seldom go beyond an impressionist's rendering of snow. The pathetic wretchedness of the world in winter is suggested, but it is usually a memory, not a study.

The editor of *The Artist* agrees with this writer. He says very truly: "What we seldom see on the walls of an exhibition is any carefully studied representation of the more elaborate detail of wintry nature—all the varieties of frost, black frost, white frost, hoar frost. Hoar frost, that dream of beauty, when the frozen dew on the boughs sparkles with the radiance of jewels, and weaves arches, bowers, festoons, creating an Arctic fairyland, and snow through its endless variety of effects, from the time the first thinly dancing minute flakes came down, then larger and more abundant, until the whole air is dark with them, and the earth becomes a white and silent world, a world full of fresh subjects for the artist. The snow ceases, and sometimes comes skies as blue as the petals of a forget-me-not; the nipping and eager air tosses the frozen powder in whirling masses of fine spray; the snow in the roads gets broken up into picturesque raggedness by passing wagons with their long teams of horses, and gives opportunity for foregrounds full of strength and detail. Then, note, in some effects of light when the sun is low, the lovely iridescence of the snow, and the startling contrasts of the rosy lights and cobalt shadows. The congealed rivers only show themselves by their wintry hues, with abrupt patches of black here and there. The mill is clothed in its white shroud and 'icicles hang by the wall;' the woods in the weak sunlight are lovely, the intricate tracery of the trees so difficult to draw; the oak alone retains some of its autumn leaves of tawny gold, color repeated, however, by the dead bracken, and contrasted by the dark green leaves of the bramble which never dies."

Perhaps the best painter of snow we ever had in this country was young W. Bliss Baker, who died two or three years ago. His representation of woods just after heavy snow fall was marvelously natural. Mr. Bolton Jones and Mr. Walter Palmer come next to him, perhaps; but Mr. Palmer's shadows are generally too blue for actual truth. W. S. Macy, at his best, is, perhaps, unsurpassed in this speciality by any painter in the United States.



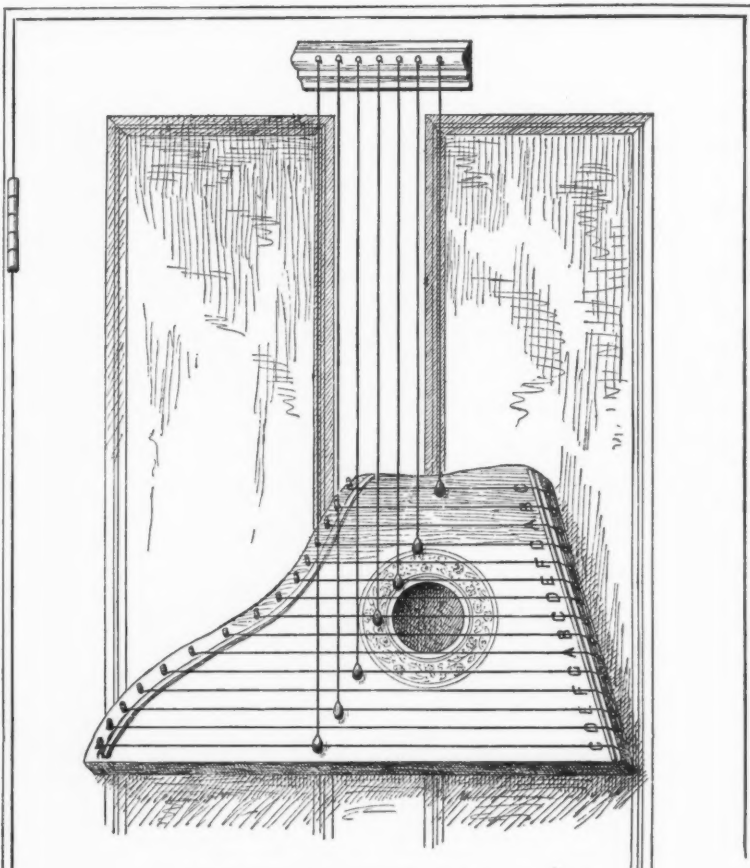
A DOOR-HARP.

(FOR DESCRIPTION, SEE PAGE 130.)

hints for this method were given in the magazine last month. The tapestry dyes mentioned are those known as Grénié's indelible dyes for bolting cloth; no medium is required.

#### A GIFT FOR CARD PLAYERS.

The card design given in the Supplement is intended for what is known in the game of poker as the "Kitty," which



A TOY ZITHER, ADAPTED AS A DOOR-HARP.

(FOR DESCRIPTION, SEE PAGE 130.)

holds the pool; it will be appreciated by all who play the national game of cards. The "royal flush" represented should be painted on a plate large enough to take the cards full size. Lay out the cards and copy the coloring exactly in flat tints, having first tinted the plate a delicate shade of celadon green or azure blue. The poker "chips" are effectively arranged around the plate, forming a border. Each group should be put in with delicate shades of different colors harmonizing well with the ground tint.



## Correspondence.

## WATER COLOR AND OIL PAINTING.

SIR: What mediums are used in laying on the gouache colors? With a pale yellow ground need the tint be scraped off in order to paint wild roses, or such delicate colored flowers?  
M. L. B., Berkeley, Cal.

No medium is required unless the surface of your paper should happen to be greasy, in which case add a little ox-gall, or Crane's medium may be put into the water you are using. There is no need to remove the first tint you speak of, since gouache colors are opaque. For wild roses you will obtain just the right shade of pink by washing a tint of rose madder over the yellow. All madders mix well with Chinese white. Read the article on Gouache Painting on page 88.

SIR: Be kind enough to answer the following questions: (1) What part does gum water play in water-color drawings? (2) What effect on colors has Crane's medium, and what is gained by its use? (3) Please say why, when I mix colors to get a desired shade, the wash is gritty, or sandy in appearance, as though colors did not assimilate? (4) I find some difficulty in obtaining a heavy Whatman paper in this city. Where can I get it? I want paper as thick as ten or twelve pages of The Art Amateur. (5) Describe the best method of transferring from studies.  
W. H. D., St. Louis.

(1) Gum water is not necessary to water-color drawings, but is sometimes used very sparingly to give depth and brilliancy to dark shadows. (2) Crane's medium is useful if your paper happens to be at all greasy; in fact, it takes the place of ox-gall, with one great advantage—it has no disagreeable smell. (3) The grittiness of some of your colors is probably due to the fact that they have become somewhat dry. Rub them down with a glass muller before thinning them with the necessary quantity of water. To save further trouble, and restore them to working order, if they are moist colors, break them up, add a little water, leave them to soak till you can stir them into a thick cream, then mix in thoroughly one or two drops of the best glycerine. Evaporation will soon render them sufficiently solid. (4) Instruct your dealer to get for you Whatman's thick imperial or extra thick imperial paper. The heaviest make of all is extra thick double elephant. This last is very expensive, and we should think heavier than you need. (5) Take some tracing paper or linen. Fix it over the study, so that it cannot slip; then draw the outlines, which you will be able to see clearly through the paper, with an H. B. pencil. Next place some colored transfer paper, face downward, on your canvas or drawing paper; fix the traced outlines in proper position over it, and go over all the lines with a bone tracer, sold for the purpose. On removing the transfer paper, a perfect impression should be found beneath.

R. J. B., Fairland, Ind.—Either mastic or pale copal varnish is fit for permanent use. The following is a good list of water-colors, with which almost any desired combination of color can be made: Antwerp blue, burnt Sienna, indigo, ivory black, light red or Venetian red, Naples yellow, neutral tint, raw Sienna, raw umber, Vandyck brown, yellow ochre, brown madder, crimson lake, Indian yellow, scarlet vermilion, pale cadmium, orange cadmium, lemon yellow rose, madder and viridian.

SIR: A portrait of a little girl I have just finished fails to satisfy me. Its shadows look dirty instead of transparent, yet I used the shadow colors that the author of Portrait Painting suggested, which were very similar to my teacher's coloring. Can you suggest a remedy without seeing the picture and explain why the shadows appear so, and if glazing would help to remedy the defect?  
G. B. ST. JOSEPH.

Your failure is a common one with all amateurs. The method of laying transparent shadows is simple, but requires knowledge and practice. Muddy tints are the result sometimes of worrying your colors too much, by trying to obtain a finished effect when you are at work on the foundation only, also by mixing your tints up on the palette too much instead of whenever possible putting them on separately. Above all, in water colors the muddiness is caused by dragging the colors on almost dry instead of using a full brush with freedom. In oils too much white in the color for the shadow gives heaviness and opacity to them. Glazing will help to clean them up, but we could not advise you as to the colors necessary for the purpose without seeing the painting.

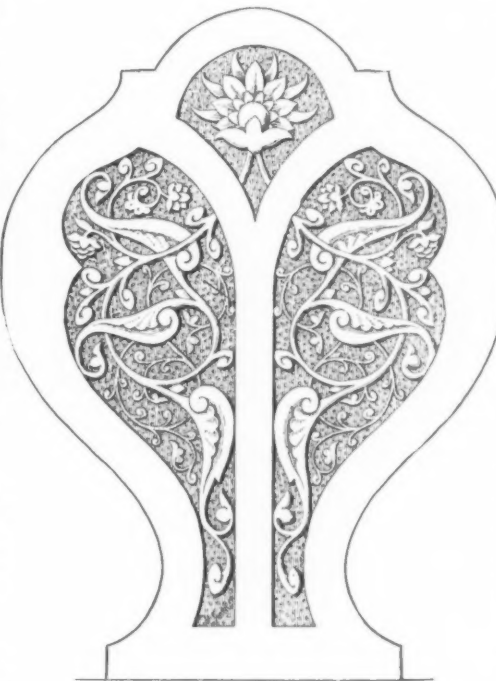
F., Boston.—One of the three color plates for December will be a large, simply treated figure study (portrait) by J. Carroll Beckwith, accompanied by an instructive talk to students by that excellent artist on his own method of painting it. A second plate for December will be a great Vase of Roses, by Victor Dangon—it is 16 x 20 inches; it is superbly executed in nearly twenty separate paintings, and we have no hesitation in saying, is the most sumptuous flower piece ever reproduced in color in this country. The composition is masterly, and for framing, the picture will be most attractive; but this fine plate is to be given chiefly because of its permanent value to students of flower painting, who can go to it again and again for help in their work. Mr. Dangon himself finds it so useful for reference in his own painting that he declares he would not sell the original at any price.

SUBSCRIBER, Hamilton.—A study of wild poppies is among the color studies we hope to give in the course of the coming year. Sketch the general outlines of your design with a stick of charcoal sharpened to a point. Do not attempt to put in too many details at first, but be careful to secure the general proportions and place each flower in its proper place. If you have not the requisite knowledge to draw the design correctly, it will be better to trace the outlines. Begin with the background, and paint this with raw umber, white, a little permanent blue, light red and ivory black. In the lighter parts add a little yellow ochre and madder lake, omitting raw umber. In the deeper shadows substitute burnt Sienna for light red, and add more madder lake and permanent blue. The red poppies are painted with vermilion, madder lake and white, qualified with a little ivory black for the local tone. In the shadows add light red and a little permanent blue. The surface lights, which are seen where the petals turn over, are cool blue gray; these are very important, and are often overlooked or omitted by careless painters. The actual "high lights" are quite different, and generally suggest merely a light shade of the local tone. The reflected lights should also be studied with attention, as they give transparency to the petals. Paint the gray surface lights with white, ivory black, permanent blue, yellow ochre and light red. The pink poppies are cool and gray in tone; the lights are almost white, and the half tints are soft purplish gray. The dark spots near the centre in both the red and pink flowers are a dull purple black. The colors needed for the pink flowers are madder lake, white, a little yellow ochre

and a very little ivory black in the local tone. In the shadows add raw umber and light red, with a little permanent blue. For the dark places near the centre, use ivory black, madder lake and permanent blue. In the surface lights use a little yellow ochre and silver white, with a very little madder lake and the very least bit of ivory black. The stamens are a deep black gray, with a purple tinge in parts. Paint these with ivory black, light red, permanent blue, white and yellow ochre. The green leaves and buds of the poppies are gray and cool in color; their stems are also very light and blue gray. To paint these, use permanent blue, white, ivory black, a little light cadmium and light red. In the shadows substitute madder lake for light red, and add raw umber.

## WHAT IS "AN ORIGINAL PAINTING?"

AGAIN, we are asked, this time by S. T., of Omaha: What do you understand by the term "an original painting?" "Your answer will decide a dispute in our art class," he adds. There are degrees of originality. Usually, a painting is called original if the painter has copied nothing but nature, or his own sketches or studies, or has worked from fancy or from memory without having recourse to the work of other artists. When, as very often happens, an artist takes a suggestion, a motive, from another, and, in working it out, adds so much of his own that the subject takes on a new appearance, that, too, is held to be an original painting. It is also customary, as it is obviously proper, to give credit for whatever originality there may be in work done



CARVED CHAIR BACK. PERSIAN DECORATION

(THE DESIGN IS GIVEN FULL SIZE IN THE SUPPLEMENT.)

by one man from another's drawings, in adapting old designs to new conditions, in furnishing rough draughts or sketches to be executed by others, and so on. When the term "an original painting" is used without qualification, however, it is taken for granted that the artist is not indebted to any other for anything of importance in his work.

## THE ART OF PRINT-SPLITTING.

SIR: Can you tell me if it is possible to remove the unsightly traces of printing on the other side that ruins the effect of the cuts in newspapers and magazines? I want to illustrate a Life of Cellini with pictures collected from many sources, but they are too like newspaper cuttings to be pasted in as they are. If they could be split and mounted like the proofs of an "Edition de Luxe" I should insert them.  
"M." Clinton, N. Y.

Probably not one person in a thousand is aware how easily a piece of paper may be split into two surfaces. It is said that in England the art was kept secret for a long time, as it was applied too successfully for duplicating bank-notes, until the authorities adopted a special paper that baffled all attempts. But for the innocent purpose of removing the printed matter that so often backs a fine impression of a wood-cut or a process block, the way to do it successfully is well worth knowing. Those who are lovers of "black and white" designs regret that the tone of the print is often lowered and its beauty impaired by the faint, yet still legible matter that is printed on the other side of the page it occupies. When, however, this is removed and the print mounted on white cardboard, it gains the refinement and delicacy of an "India proof," as it is technically called. Nor is the process a complex one. Given practice, patience and pluck, and the result is certain. Having selected the print you wish to detach, which in the first trial should be a worthless one and of small size, trim the margin to a half inch all round the impression. This is supposing the whole print is about the size of a cabinet photograph. Then have ready some common wheat-flour paste, newly made, which is a very important point, as paste even a day old is apt to spoil the whole operation. Take then two stout pieces of firm linen, muslin or similar material a little larger than the print. This should be unwashed stuff—the sort used for rolling window blinds answers admirably. Whatever is chosen it must be smooth, firm and strong. Paste each piece of stuff and lay them one on either side of the print. Leave them to dry under pressure, and when nearly set, but not rigid, and completely dry, pull the two surfaces asunder with a firm and very even force. Herein lies the whole art of the process, and here also comes failure at first, as the print will either refuse to start splitting, and you peel off one surface of texture, or else it begins well and tears instead of separating into layers before the whole surface is split. When you find that the sheet so treated has behaved satisfactorily, and that each piece of linen has a film of paper intact adhering to it, take the one you wish to preserve and soak it in water. Then lift the tender film

very gently and mount it with starch upon a suitable piece of cardboard. When mounted wash all the paste off the right side of the print with a camel's-hair brush dipped in water. Do this very thoroughly, and then leave the whole to dry under pressure, and the result will astonish those who see it. The film thus gained is so transparent that if the picture, without margin, is mounted on polished white wood, it looks like a transfer picture rather than a common print. For rescuing good examples of modern art from the ephemeral literature of the periodical press this little craft is worth acquiring; indeed, in some cities there are professionals who are so expert that they can treat a picture of any size in this way with perfect success, and create a fine print worth framing out of the illustrated journal that otherwise would probably light the fire or be thrown away entirely.

## OUR TESTS OF CHINA PAINTING GOLDS.

We shall publish in the January number of The Art Amateur the results of the tests of the various specimens of gold for china painters that we have bought (in the stores, when possible), and submitted to an accomplished analytical chemist to report on as to their purity. A portion of each specimen will afterward be sent to the Ceramic Art Company at Trenton, N. J., where Messrs. Coxon & Lenox have kindly consented to test the golds as to their behavior in firing and burnishing.

## CHINA PAINTING QUERIES ANSWERED.

SIR: Will you kindly tell me (1) if any one of the gouache colors will do for grounding, also if tinting oil is used for mixing it? (2) Can I put on a ground of dark brown by mixing flux with brown No. 4 or 17 (Lacroix colors)? R. C. PARKER.

(1) All the gouache colors can be used for grounding, although some act more kindly than others. (2) Add to the dark brown No. 4 or 17 a very little dark red brown, mix these colors well with one eighth the quantity of flux and about equal parts of tinting oil and spirits of turpentine. If you wish a very dark shade you must have the piece fired and repeat the same tint for a second firing.

SIR: Would you kindly tell me through The Art Amateur how to put on a clouded background in china painting? I would like to cloud from a light yellow to a dark brown, so that the colors will blend softly and prettily.  
E. B. W., New Rochelle, N. Y.

To obtain the effect you desire you must lay your tints on side by side, having previously mixed each one with a very little flux and about equal parts of tinting oil and turpentine. Get everything ready beforehand and lay the colors quickly, each with a separate clean brush, beginning with the lightest shade; then dab them in the same order until smooth and properly blended. Make your dabbers with an old fine cambric or silk handkerchief, cut into small squares, with some soft cotton tied up loosely in each square.

A. J., Chicago.—Mr. Alling's offer to send free of charge one of his best decorating wheels (retail price, \$20.00) to the person who forwards to the publisher of The Art Amateur (before January 1, 1891) the largest subscription list is not open to the trade. We see no objection to different china painting circles "joining forces" so as to send the largest possible number of names with the view to securing this special prize. Unsuccessful competitors will still be entitled to the prizes and the large discounts on their subscriptions gained by forming a club. You should write at once for our "Club Circular," which gives full information how to proceed to get up a club. It seems necessary to add, for the information of some inquirers, that the Decorating Wheel is for banding in gold or colors, instead of sending work to the professional decorator to be so finished.

## CONCERNING VARNISHING PICTURES.

B. B. T., Denver.—Paintings are varnished because the oil colors have a tendency to sink into the canvas and lose their brilliancy. Varnish revives them. Artists would not varnish their pictures if they could avoid it. In landscape varnishing is particularly objectionable, as it frequently destroys all atmospheric effect, and some artists leave their skies unvarnished. Use mastic varnish. You can know when your picture is dry by touching it very lightly with the finger. If it is "tacky," it is not yet fit to varnish. It is impossible to tell what time an oil painting needs to dry. Much depends on the medium used by the artist. If he used only oil (linseed-oil), the colors will take longer to dry than if he used "siccative." Some colors too—silver white and Naples yellow, for instance—dry sooner than others, such as lake and bitumen. The last named takes a very long time.

## HOW TO HANG PICTURES AT HOME.

F. B., Troy, N. Y.—Hang your pictures where they look best. We have seen a row of water-colors of various sizes arranged with good effect around the walls of a drawing-room, with the bottoms all level, the oil paintings being above them. The line did not seem formal because the frames of the water-colors being of various sizes and shapes, the tops were irregular. After all, the great object of having pictures is to look at them and enjoy them, and we are of opinion that something may be risked in disturbing the symmetry of the room where this privilege is threatened. The white margins of etchings or engravings, we may add, however, are too staring for a dark wall, especially in juxtaposition with oil paintings; so this, if possible, should be avoided. Such restrictions as these, of course, common sense would suggest.

## PAINTING PHOTOGRAPHIC PORTRAITS.

E., Denver.—(1) Many persons begin by passing a very thin wash of red lead over all the flesh—just sufficient to give a warm, flesh-like tone, without really seeming to color. When the wash is dry, it is repeated where local color is wanted. (2) Whatever may be the color of the eyes do not make it too decided. Cobalt may be modified with Naples yellow for light blue eyes and with sepia for dark. Raw Sienna and Vandyck brown make a good hazel, and a little Vandyck brown should be used in the blackest eyes; sepia is usually strong enough to combine with it, without any black. The pupil wants sepia alone or sepia and black. Let the high lights be spared and afterward touched with Chinese white if they are to be sharp. A little neutral shade is needed on the white of the eyes. Be careful not to make hard lines for the eyebrows or lashes. The latter are usually somewhat darker than the former. Both, if belonging to adults, correspond nearly with the hair. Children's lashes are usually darker than their hair.

## PAINTING ON VELVET.

SIR: Kindly inform me what colors in oils should be used in painting on velvet the iris panel published in The Art Amateur, May, 1889. I wish some of the flowers to be pale



yellow, and the others of that peculiar light blue that is so delicately tinted with faint purple and white. What shade of velvet will yield the richest effect with above colors?

AN AMATEUR, Norristown, Pa.

For the pale yellow iris use pale lemon yellow for the lightest parts and pale cadmium for the local tint; shade with a greenish brown. You will obtain exactly the color you need for the blue iris with an admixture of Antwerp blue, crimson lake and white. For pale shades the white must greatly preponderate. We should advise the velvet to be of a soft, neutral gray green.

#### BASS-WOOD PANELS.

SIR: Are bass-wood panels good for painting upon, and where can they be obtained? OLIVE, York.

Bass-wood panels are not generally recommended, but an excellent authority on such matters assures us that he has used white wood panels for sketching for a number of years, and has found them very satisfactory. Indeed, he still prefers them, not to the exclusion of canvas, but before anything else, unless it may be panels of mahogany. We know of no one who makes them, but any sawing mill would turn them out for about a dollar and a half a dozen.

#### SUNDRY QUERIES ANSWERED.

X. Z., St. Paul, Minn.—It is not possible to answer you without further data. Send the artist's name.

READER.—We answer ordinary questions by mail without charge. If the information supplied is sufficiently interesting, it is sometimes also published in our columns.

ETCHER, Newark, N. J.—Rhind's liquid ground (½ lb. bottle costs \$1) is the best etching ground we know of. You can get it at John Sellers & Sons, 17 Dey Street, New York.

MRS. W. F. T., Mason City, Ill.—James B. Shepherd, 927 Broadway, will supply you with designs and materials for tapestry embroidery. He makes a specialty of them. You might also write to the Associated Artist, 115 East Twenty-third Street, also of New York.

MORTON, Cincinnati.—For etching on soft steel, use corrosive sublimate in solution with a little alum. For hard or ordinary steel, commercial nitric acid (half acid, half water). This is pretty strong. Add more water if it is necessary to weaken the solution. The time is a matter of experiment and judgment, and can only be learned by practice.

A., New York.—White mounts in gilt frames are useful where the wall is rather pale, or of mixed coloring, but should be excluded where the pictures hang on dark grounds. If the pictures are few and far apart, especially if "water-colors," they are best hung on quiet tones of not too dark color. If numerous, the tone of the ground may be strengthened with advantage. In the latter case, and for paintings in oil, a rich red has no rival as a ground color.

H. F., London, Can.—The acid used for etching on china and earthenware is the same as that for etching on glass, viz., hydrofluoric acid. For flat articles, such as tiles and plaques, the best plan is to have an acid "well" of ordinary pine, a simple square frame, having a square or sunk "well" in the centre which, for flat articles, may be about three inches deep. This should be strongly made, and then coated inside with three or four coats of Japan black, and when this is dry it should be again coated with the black, and then covered all over with thin calico while the black is wet.

AN OLD SUBSCRIBER.—Undoubtedly it is necessary to employ complementary color in painting shadows. If you are shading a white flower you must certainly use combinations of the three primary colors. Black itself is made by mixing red, blue and yellow. Black and lemon yellow make an excellent shadow color for white flowers, but to render these shadows warmer and browner in parts a little red must be introduced. Never use ready-made black or brown alone for shadows, or they will certainly be heavy.

#### DOOR-ZITHERS.

AMONG fanciful additions to studios and bachelors' "dens" the little instrument called a "door-zither" has found favor of late, and it is, probably, destined to become still more popular. We give illustrations of two varieties, one being an adaptation of the ordinary toy-zither to this new purpose, while the other is made especially for fixing to a door. Miss Mary H. Skel, who suggests the arrangement of the zither in the lower illustration, well describes it: "There hangs upon my studio door," she says, "a little instrument called a zither. It is so sensitive that it vibrates with the slightest motion of the door, even a current of wind passing through the room being sufficient to set the delicate strings trembling. This zither is hung midway in the centre of the upper panels of the door, as indicated in the sketch. Above it is fixed a piece of oak moulding of the sort used for picture framing; in this seven little brass pegs are fixed, from which hang pendent seven silken strings, with a leaden sinker, like those used by fishermen, at the end of each. These weights are so arranged that when at rest each one hangs just clearing one of the wires of the zither. Thus placed they are set swinging with the slightest movement of the door, and striking upon the strings, produce the sounds. The strings are so regulated as to yield only the chord of C, because this is the normal chord, requiring neither sharps nor flats in its formation. The better the zither the more satisfactory will be the music; but a very gratifying result may be obtained from one of the toy-zithers, which may be bought at any general toy store for seventy-five cents. With this a key is given to regulate the tuning of the wires. When properly adjusted its sounds will be very faint, suggesting elfin horns or distant fairy music; but it will be very sweet as it chimes to welcome the coming or speed the parting guest."

The upper illustration shows one made for the purpose. Mr. Duven, of Fifth Avenue, was possibly the first to introduce the door zither into New York. The novelty caught the taste of the artists, and Mr. William G. Chase soon had one upon his studio door, of the exact kind shown in our sketch. As it will be seen, the design of the zither has been considerably altered, and a lyre-shaped form, symmetrical and decorative, replaces the somewhat ungainly effect of the adapted zither. The seven neatly turned wooden pegs, from which hang the weights, project about an inch, and are more solid than the sketch indicates. The weights in this case are small leaden bullets, gilded for the sake of appearance. The zither itself is about an inch or an inch and a half wide, or in other words, it projects so much from the door. Its weights drop just clear of the wires, which are regulated to a harmonious chord. The whole is finished in black, with incised gold lines, and forms a feature of the doorway not entirely unpleasant in its effect. Although with each movement it makes music, it is so faint and unobtrusive, that it fails to annoy in spite of the constant repetition of its tinkling melodies.

## School and Studio.

### MIXED CLASSES IN THE LIFE SCHOOL.

THE question that has lately been agitating the Art Students' League of New York City has since been on the tapis in Paris. It is whether women students should be admitted in the same classes with men in studying from the life. When first brought up, Mr. Gérôme signified his assent to the principle, just as Mr. St. Gaudens did. The male students also were either indifferent or favorable to the change. But the journals, there as here, were not slow to point out the impropriety of the scheme. Mr. Gérôme thereupon himself condemned it, and explained his former expression of opinion by saying that it was meant only in a "Platonic"—that is to say, Pickwickian—sense. The schools of the Beaux Arts are uncomfortably crowded already, he adds, so that some of the young men attending them have to make their studies on the stairs. Mr. St. Gaudens showed perhaps less address but more consistency in his reply to the charge that he had attempted to introduce such a change in the Art Students' League. He had not introduced it, but he had not discounted it. It is proper to say that the question is not yet considered at an end in Paris. The *Moniteur des Arts* holds that it will yet be solved by some compromise.

### ART EDUCATION IN FRANCE.

WRITING from Paris to The Detroit Free Press, Percy Ives gives some shrewd criticisms upon the methods of French tuition as compared with either American or English, that are especially interesting to all concerned in art education to-day. He says: "The systematic thoroughness with which art is taught in this country, from the simplest beginnings with the child of six or seven years, onward step by step through all intervening grades up to the Julien Academy and the Beaux Arts, has not, I believe, its equal in any other country of Europe. This is conceded by the English teachers of what is known as the South Kensington system in England."

"Throughout the entire school system of France it seems that there is an artificial selection of the fittest for continuance in special lines of art, of students showing proficiency in the particular branch chosen. This results in a wonderfully well-prepared class when these students finally reach the school where art is exclusively taught."

"In the common schools the little student begins to acquaint himself with the use of pencil and chalk, and with the simplest decorative forms. Here he learns to make the square, the circle, the cube, the triangle, the pentagon, etc., working from the flat, from casts from life and also from memory. In the primary schools these lessons are given three times each week by skilled professors, who have assigned to their care a certain number of schools."

"At the age of twelve or fourteen the student (if he is to continue the special study of art, and this is generally determined by his own proficiency and his own wishes) is transferred to a grade of school where art is treated as a relatively more important study than in the school he has left. There are in Paris six of these higher grade schools. They are large stone structures of massive architecture, having all the appearance of important public buildings. Here the general education of the student is also carried on, but special care is given to art teaching. These schools are the nurseries where are reared the subsequent art workers of France in every branch of the industrial and higher arts. Here is taught drawing from the cast and from life, painting, sculpture, anatomy, perspective, wood-carving, tile decoration, designing and engraving. From here the next step for the student wishing to make art his special study is the school of the Beaux Arts, this being also a government institution. Here the student may select for his life work painting, sculpture, engraving, designing or gem cutting, and here he has before him as an incentive the great prize given by the government, the 'Prix de Rome.' This prize, if given in painting or sculpture, means a four years' stay in Rome at the French Academy, with board and lodging, and a studio and 3000 francs a year besides. At the expiration of his term the student returns to France, where his 3000 francs per year is continued for four years more."

"To be eligible for this prize, one must be a citizen of France and under thirty years of age."

### "HORSE PLAY" IN PARIS SCHOOLS.

THE Paris Schools have always obtained a reputation for horse-play and practical joking, and E. A. Rorke tells of a state of things in some of the Paris ateliers, and especially in the École des Beaux Arts, that would not be tolerated here, for it is even worse than the hazing at West Point and Annapolis—that is, it is meaner and more humiliating. The nouveau or new comer is not only required to furnish money for drink and to make a guy of himself for the amusement of the students, but he has to run errands for the older men and do menial services about the place. Says Mr. Rorke: "I got into the Beaux Arts through the agency of the head of the Christian Brothers, for it needs a little influence for a foreigner to get in there, although it is to all intents a free school. On my first day I put up my wine money and sang my song and they let me off. But two or three days later another fellow came in, a Frenchman, and they made him strip to the buff when he gave his song. The sight of him capering on a platform made me laugh, and at that one of the anciens, a clever man, but a coarse fellow and a bully, said: 'What are you laughing at? You're a nouveau yourself. Get up there and strip.' An Englishman, who was at work beside me, said: 'Englishmen and Americans don't strip in this school.' At that the crowd set upon me, jammed me into a box and began to put candles around me to hold a wake. As three or four of them were sitting on me I could hardly breathe, and I pulled out a broken penknife and began jabbing at their legs. The Englishman ran out and brought in a countryman of his named Shaw, a strapping fellow who could thrash any man in the place, and he soon scattered the Frenchmen and pulled me out. He told them he would give them a walloping if they undertook to rough it on an Englishman or American again, and they let me alone after that. But they took it out on the Englishman who had brought Shaw to the rescue. Next day the bully of the school was very saucy to him, and a Greek, a double-faced cur, called out in English, 'Why don't you hit him?' The Englishman let out and thumped the bully in the face. Then the Greek began to howl in French, 'Out with him! Down with him!' and there was another row. Soon after the Englishman was informed officially that by a vote of the students he was expelled. That was a lie, because if any meeting was held we foreigners had heard nothing about it. However, the Englishman knew that if he stayed the French would take a sneaking revenge on him by daubing or cutting his canvas when he was out, and he preferred to take his dismissal. I got a pistol—empty—and took it to the school after that, but there was no more trouble. After all, we have no such schools here. They are taught by masters who give their services for the honor of art."

THE three chief Art Schools of New York are likely to have a busy winter session; for each has as many pupils as it

can accommodate comfortably, and one school was compelled to turn away several hundred applicants. This awakening to the value of art training comes mainly from those in humble stations of life; while the rich families have sent a few recruits to the Metropolitan Art School, those who work for their livelihood have come in larger numbers. Of course, these seven hundred pupils do not all intend to take up art as their chief pursuit; indeed, it is probable that a majority will only remain a year, at most, and the instruction for such time is so arranged that even in that short period they will acquire a certain amount of knowledge useful to them in after life.

THE New York Institute for Artist Artisans, at 140 West Twenty-third Street, has a long list on its roll for the Fall term. Mr. H. O. Havemeyer has given lately \$1000 to this institution, and among its patrons are to be found the chief industrial art firms of the city.

MR. GAREY has just completed a colossal head of Jupiter, after the antique, a copy of the Hermes of Praxiteles in the museum at Berlin, and a fine reproduction of the bust of the Apollo Belvidere, for the State normal school at Oneonta, N. Y. He has also just placed a reproduction in heroic size of the classic Niobe in the hall of the new Durfee High School at Fall River.

A NEW Art School has been opened in Norwich, Conn., connected with the Slater Art Museum of that city, and especially designed for residents therein and in eastern Connecticut. The present director is Miss Irene Ware, who was educated at the Yale Art School, and is a relative of Mr. J. Alden Weir, the well-known artist. There will be morning classes at nominal prices for the term, and evening ones at a charge for bare expenses only.

CHICAGO: EXHIBITION OF PAINTED CHINA.—The third annual exhibition held at the Western Decorating Works was in many respects an advance on previous years. Ceramic Art is proved to be still very popular in this country and to number its devotees from all classes of society. Mrs. President Harrison contributed two beautiful panels of her painting: one of Pansies, the other of Orchids. These were displayed on an ivory mantel draped with the national flag. Almost every State was represented, and it was interesting to notice how suitable most of the designs were for the objects they decorated. Miss M. A. Evans, of Cincinnati, showed some charmingly individual work, and in her table-ware especially supplied many useful lessons for the proper limitation of the art. Miss M. B. Alling, of Rochester, sent some very handsome specimens, some of the smaller pieces being perfect reproductions of the finest Austrian metal work. Miss Dodge's School of China Painting, Milwaukee, had a fine display; the airy grace of the French School of ornament being well sustained. Some of the pieces were almost too literal in their reproduction of foreign examples. Still, many showed promise of distinctly American work, notably a set from Connecticut decorated with Lilies of the Valley in conventional treatment. The Photo-Keramic Co., of Detroit, had an attractive exhibit, while the glass painted by Mrs. Louis Leonard, of Denver, won great praise. Among others who contributed work worthy of special notice were Mesdames Clark, Jenkins, Kettledge, Marsh, and Ordway; the Misses Brown, Cole, Evans, Lyster, Peek, Laveron, Harrison, Webster and Wilcox, and Professor Jahn. All these and others ably seconded the efforts of Messrs. Grunewald and Brisher to raise the art of china-painting to its proper plane, and make Chicago the centre of interest to all engaged in or attracted by the work. The yearly exhibitions, with their chance of comparing work by amateurs and professionals, are likely to yield fruit in the great display that is promised for the World's Fair, where we trust American women will be able to demonstrate to the world that when they will they can succeed.

MINNEAPOLIS.—There has just closed in this city a very important exhibition. The great number of works by well-known American painters—both those at home and those who reside permanently in Paris—together with splendid examples of many of the great French masters, marked this as an unusually interesting event, and showed that the Northwest is surely and rapidly advancing in appreciation of true art. Among the French masters Lhermitte was represented by his Salon picture, "The Hay Makers;" Dagnan Bouveret by his "Hamlet;" Bouguereau by his prize picture, "The Return of Spring;" Jean Paul Laurens by "A Hero;" François Flameng by "Molière at Versailles;" and "The Old Fort at Dieppe;" Julien Dupré by "Milking Time;" and "Returning from Market;" and Saint-pierre by "Soudja Sari," "Conversation;" and "At Home." There were also two fine landscapes by Edward Yon; "Thoughts," by Cormon; a study for "The End of Summer," by Raphael Collin; "Italian Mother and Child," by L. Perrault; "Sunset," by L. François; with examples of other masters as various as Van Marcke, Madrazo, Haquette and Grimlund. Among the exhibits by Americans were "The Last Voyage" and "The Palace of the Rajah," characteristic scenes in India, by Edwin Lord Weeks, who has the field there to himself; "Calling the Ferryman," by Daniel Ridgway Knight; some forty studies and pictures, mostly in the Orient, by Frederick A. Bridgman; Jules Stewart's much exhibited "After the Hunt Ball," with its pretty women and anguished Americans; "Consolation," an open-air picture of French peasant life, by Charles Sprague Pearce; Theodore Earl Butler's "Widow;" Walden's "Fog on the Thames;" and "Fishing Boats at Boulogne," and examples of Arthur Parton, Bruce Crane, George Inness, Eaton, Van Elten, Murphy, Wyatt, C. S. Reinhart, Boggs, Truesdell, Thomas Hovenden, Childe Hassam, Elizabeth Gardner, Hawkins, Sartain, Wigand, Nichols and Bacon.

The most important collection of Mesdag's marines ever brought together in this country occupied one entire room. They numbered over thirty examples and were mostly important pictures.

A collection of one hundred old masters from a private gallery in Aix-la-Chapelle were lent for this exhibition.

To the sculpture department, H. S. Adams sent his "Infant Bacchus," a portrait bust of Burt Harwood and a remarkable portrait bust of his wife, which received Honorable Mention in the Salon of 1888 and the same distinction in the Universal Exposition in Paris.

IN view of the beautiful show of modern porcelains, faience and cut glass at the Fifth Avenue premises now occupied by Messrs. Gilman Collamore & Co., it is easy to understand why they found it necessary to have a week's auction sale of old stock before vacating their Union Square quarters, last spring. Many of the Sèvres objects are very attractive. A delightfully quaint vase has, at its base, a row of cupids as firemen, treated flat and conventionally in outline; higher up the vase breaks into flames, the colors being blended in a remarkably skilful way. A vase of great refinement is in the style of the First Empire, only with pâte-sur-pâte medallions by Taxile Doat. The Rococo rules in Berlin china; in spite of its lawless ornament some of the examples are rich and extremely decorative. The Crown Derby Co. have also been drawn upon for some very characteristic vases, elegant in form and sumptuous in color and decoration. The array of both china and glass is amazing, and, while indicating greatly improved taste for good design on the part of the public, denotes uncommon knowledge and discrimination in its selection.



